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# BASSINI'S VOCAL METHOD.

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EDITED BY

N. H. HILLARY.

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TORONTO.

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# DICTIONARY OF MUSICAL TERMS.

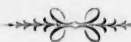
- A CAPPELLA, con (Ital.)** In the church style.
- ACCELERATO (Ital.)** Accelerated, increased in rapidity.
- ACCENT.** A slight stress placed upon a note to mark its place and relative importance in the bar.
- ACCIACCATURA (Ital.)** A species of arpeggio.
- ACCIDENTS.** Occasional sharps, flats and naturals placed before notes in the course of a piece.
- ADAGIO (Ital.)** A very slow degree of movement, demanding much taste and expression in the performance.
- AD LIBITUM (Latin.)** *At will, or discretion.* This expression implies that the time of some particular passage is left to the pleasure of the performer.
- AGILITÀ, con (Ital.)** With lightness and agility.
- ALLARGANDO.** With free and broad style of execution.
- ALLEGRETTO (Ital.)** Somewhat cheerful, but not so quick as allegro.
- ALLEGRO (Ital.)** *Quick, lively.* A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words.
- AL SEGNO, or the character  $\text{F}$**  signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *Fine*, or the mark  $\text{C}$  over a double bar.
- A MEZZA VOCE (Ital.)** In a subdued tone.
- AMORE, con (Ital.)** Affectionately.
- ANDANTE (Ital.)** Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This is often modified, both as to time and style, by the addition of other words.
- ANDANTINO (Ital.)** Somewhat slower than *Andante*.
- ANIMA, con (Ital.)** With animation, in a spirited manner.
- A PIACERE (Ital.)** At the pleasure of the performer. See *Ad libitum*.
- APPOGIATURA (Ital.)** A note embellishment.
- ARPEGGIO (Ital.)** Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *Arpeggio*.
- ASSAI (Ital.)** *Very, extremely.* This adverb is always joined to some other word, of which it extends the signification: as *Adagio assai*, very slow; *Allegro assai*, very quick.
- A TEMPO (It.)** *In time.* A term used to denote that, after some relaxation in the time, the performer must return to the original degree of movement.
- BARITONE (Fr.)** A male voice, intermediate, in respect to pitch, between the bass and the tenor voices.
- BASSO (Ital.)** The bass part, vocal or instrumental.
- BEN MARCATO (Ital.)** Well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.
- CADENZA (Ital.)** A cadence, or close at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment. In modern music the cadenza is generally written in small notes.
- CANTANDO (Ital.)** In a singing manner.
- CANTO (Ital.)** The highest vocal part in choral music.
- CHIARO (Ital.)** Clear, as regards sound or tone.
- CHROMATIC.** Proceeding by semitones, or formed by means of semitones.
- COLLA VOCE (Ital.)** With the melody or voice. This expression implies that the accompanist must follow the singer in regard to time.
- COLLA PARTE (Ital.)** Implies that the accompanist must follow the principal part in regard to time.
- CON (Ital.)** With.
- CONTRALTO (Ital.)** A counter-tenor voice, and the lowest of female voices.
- CRESCENDO, or CRES. (Ital.)** With a gradually increasing power of tone.
- DIATONIC (Greek.)** *Naturally;* that is, according to the degrees of the Major or Minor scale, or by tones and semitones only.
- DIMINUENDO (Ital.)** This term implies that the quantity or intensity of tone must be gradually diminished.
- DOLCEZZA, con (Ital.)** With sweetness and softness.
- ECHO (Fr.)** A repetition or imitation of a previous passage, with some remarkable modification in regard to tone.
- EGUALI (Ital.)** Equally; smoothly.
- ELEGANZA, con (Ital.)** With elegance, gracefully.
- EMPHASIS.** A particular stress or marked accent on any note, generally indicated by  $\text{>}$ , or  $\text{^}$ , or *sf.*
- ENERGIA (Ital.)** With energy.
- FALSETTO (Ital.)** Certain notes of the voice which can only be produced artificially.
- FILAR LA VOCE (Ital.)** To gradually augment and diminish the sound of the voice.
- GRUPPETTO (Ital.)** A group of notes; a *turn*.
- IN (Ital.)** In; as *in tempo*, in time.
- INTONAZIONE (Ital.)** The act of producing or emitting musical sounds, particularly in singing.
- LARGO (Ital.)** A very slow and solemn degree of movement.
- LEGATO (Ital.)** In a smooth and connected manner.
- LEGGIEREZZA, con (Ital.)** } With lightness and facility of action.
- LEGGIERO (Ital.)** }
- LENTO (Ital.)** In slow time.
- L'ISTESSO TEMPO (Ital.)** In the same time as the previous movement.
- MARTELLATO (Ital.)** Forcibly marked; hammered.
- MESSA DE VOCE (Ital.)** A swelling and diminishing of the voice on a long holding note.
- MEZZA VOCE (Ital.)** With moderation as to tone; rather soft than loud.
- MEZZO SOPRANO (Ital.)** A female voice of a lower pitch than the soprano or treble.
- Moderato (Ital.)** With a moderate degree of quickness.
- MOLTO (Ital.)** Very, extremely.
- Ossia (Ital.)** Or else; as *ossia più facile*, or else in this more easy manner.
- PHRASE.** A short musical sentence containing an incomplete idea.
- PIANISSIMO, or pp (Ital.)** Extremely *s. sf.*
- PIANO, or p (Ital.)** Soft.
- PORTANDO LA VOCE (Ital.)** Sustaining the voice.
- PORTAMENTO (Ital.)** The manner of sustaining and conducting the voice; a gliding from one note to another.
- RALLENTANDO (Ital.)** Implies a gradual diminution in the speed of movement, and a corresponding decrease in the quantity of tone.
- RECITATIF (Fr.)** A recitative.
- RESPIRO (Ital.)** A semiquaver rest.
- RINFORZANDO (Ital.)** With additional tone and emphasis.
- RUBATO (Ital.)** Robbed, borrowed.
- SCENA (Ital.)** A scene or portion of an opera.
- SEGNO, or  $\text{F}$  (Ital.)** A sign.
- SEMPLICE (Ital.)** } With simplicity, artlessness.
- SEMPLICITÀ, con (Ital.)** }
- SEMPRE (Ital.)** Always; *sempre staccato*, always staccato or detached.
- SENTIMENTO, con (Ital.)** } With feeling and sentiment.
- SOLFEGGIO (Ital.)** } An exercise or exercises for the voice.
- SOSPITO (Ital.)** } A crotchet rest.
- SOTTO VOCE (Ital.)** } In an under-tone.
- STACCATO (Ital.)** This term implies that the notes are to be played distinct, short, and detached from one another by rests.
- SUONO (Ital.)** A sound.
- SYNCOPE (Ital.)** In a constrained and syncopated style.
- SYNCOPIATION.** The connecting the last note of one bar to the first of the next, so as to form but one note, of a duration equal to both.
- TEMPO (Ital.)** The degree of movement.
- TRANQUILLO (Ital.)** Tranquilly, composedly.
- TRILLO (Ital.)** A shake.
- TROPPO (Ital.)** Too much.
- UMANA (Ital.)** Human; as *voce umana*, the human voice.
- VELATO (Ital.)** Veiled, indistinct.
- VELOCE (Ital.)** In rapid time.
- VIVO (Ital.)** Animated, lively.
- VOCE (Ital.)** The voice.



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# BASSINI'S VOCAL METHOD.



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IN the more delicate play of human emotions, where language, as an expressive power, ceases, song eminently begins. Song is God's free gift to all. Primarily, we cannot doubt, to sing His praise; but, indirectly, to heighten human happiness in its every earthly form.

Like most gifts, however, song is given us but in the rude and imperfect germ, to be developed and perfected by ourselves; in order, apparently, to secure that general expansion of the human faculties which seems to be cared for in the entire Divine economy.

Given—the voice, then, with all its marvelous capacity of improvement, the task is to cultivate it.

I am a pupil of Zingarelli and Crescentini, and have carefully applied myself to the system of Garcia. Added to this (which I mention as my *quasi* credentials in attempting a work on the voice) is an experience of many years as a teacher. Thus qualified, I hope to instruct and encourage those who would learn to sing. But let me here frankly state, that what I have to say is not new—there is little more positive knowledge to be gained in vocal art. Only the method of presenting the subject and the practical application of principles already known are my own. Of this positive knowledge, however, much is unknown, or neglected, or forgotten by too many of those who profess to teach music.

The period in which the art of singing reached its highest development was that of the so-called *Castrati*, and the names of Crescentini, Velluti and Tarquinis come to us as the last echo of the talented singers of the sixteenth, seventeenth and eighteenth centuries; they were in fact the genuine representatives of the true *Canto Italiano*—of that finished school, so pure and so exquisite, which Rossini, Meyerbeer, Berlioz and other musical authorities now say is lost to us.

Since that time the art of song has progressed; and, like the flute of Boehm, the piano-forte of Boisselot (an instrument of whose make embracing eight octaves I remember to have seen in Madrid), and nearly all other mechanical instruments, the human voice, an instrument so superior to every other, has been forced to a great increase of extension and of resonant power.

One result of this, however, has been an undue admiration for what is entirely subordinate in musical Art: for, if a singer should present himself at the Opera in Paris and fail to give the renowned chest C in the "Huguenots," or "William Tell," though singing never so well otherwise, he would gain but few admirers and be quite certain of producing but little effect.

This was not so in the age of the singers mentioned. At that time an artist's merit consisted in his generally finished and accomplished style—in his execution of the *trill*, the *portamento*, the *mezza di voce*, *gropetto*, *suoni martellati*, *appoggiatura*, *acciaccatura*, and other similar vocal accomplishments. The past and present centuries, however, have nevertheless produced truly great singers; among whom are pre-eminently Velluti, Davide, Donzelli, La Fodor, Malibran, Rubini, Garcia, Pasta, Sontag, Damoreau, Cinti, Nourri, Jenny Lind.

But of late the ambitious disciples of an abused art, in their straining after effect, have fully kept pace with the immoderate

expectations of composers. The coming musical era will prove, it is seriously to be feared, the destruction of public singers; particularly of those whose celebrity rests rather upon some labored imitation of a style, or quality of voice, unlike their own, than in a legitimate development of their natural vocal powers. Even now, how many victims do I actually know of an insane attempt to follow the sometimes fantastic compositions of such men as Verdi, Meyerbeer, Halevy, when these compositions were written expressly for specially-gifted and exceptional voices—like Duprez, Persiani, Rubini, Falcon, Frezzolini, and others. I have no hesitation in saying, that one of the greatest drawbacks to those who study the art of singing is the habit of attempting pieces of modern music which are directly antagonistic to their vocal organization; and, by a consequent forcing and abuse of the voice, rendering that which is naturally good, sweet and melodious, bad, harsh and disagreeable.

Three subjects are involved in a work on vocal cultivation: namely, VOICE (the instrument); EXECUTION (how to use it); EXPRESSION (both, as a vehicle of feeling).

The first subject will embrace the anatomy of the vocal organs; the different registers or compartments of the voice; the two qualities of vocal tone, *clear* and *sombre* (so-called); and the vicissitudes to which the voice is exposed.

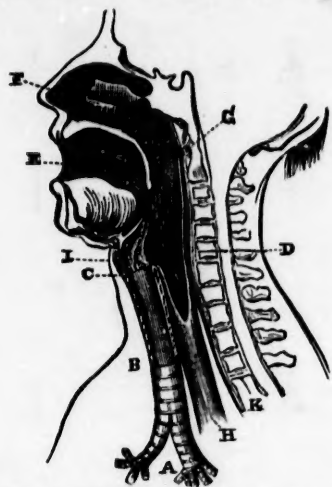
## THE VOICE.

There is no instrument capable of producing a tone at all comparable to that of the human voice, and the glory of all other instruments consists in the nearness of their approach to its marvelous perfection. Not that it were desirable that all instruments should exactly resemble the voice in *quality* of tone—the individuality of each instrument and the variety of tone in the orchestra constituting its peculiar richness. But there are many characteristics of the voice which were desirable in all instruments; such as ease in the production of tone; the facility of passage from one tone to another; the *purity* of a tone, whatever its quality may be, and a sympathetic power in the expression of the emotions.

The instruments which most closely resemble the human voice are the violoncello, the alto, the violin. The instrument which comes next after the voice, however, in power and comprehensiveness (although not so nearly resembling it in quality of tone) is the organ. In its grandeur of expression and in its marvelous resources, combining, as it does more or less, all other mechanical instruments in itself, it is a king among instruments of human construction. The voice, however, though possessing so peculiar a quality, is yet capable, to a remarkable degree, of imitating other instruments, for not only by cultivation can it produce the actual tones of many instruments, but it can imitate almost all sounds with which the ear is acquainted.

Let us turn, then, to the mechanical structure of this instrument.

## MECHANISM OF THE VOCAL ORGANS.



GENERAL CONFIGURATION OF THE VOCAL INSTRUMENT.

- |   |                           |
|---|---------------------------|
| A.—Bronchial tubes.                     | F.—The nasal passage.     |
| B.—Trachea (or windpipe).               | G.—Uvula and soft palate. |
| C.—Vocal ligaments (glottis).           | H.—Esophagus.             |
| D.—Pharynx and back part of the throat. | I.—Epiglottis.            |
| E.—Cavity of the mouth.                 |                           |

At the base of the vocal apparatus, like the bellows of an organ, lie the human bellows—the lungs. The office of these is to furnish air for the musical instrument located above. The air is forced by the lungs through what are called bronchial tubes (see A), which, extending from either lung up toward the throat, gradually converge until they are resolved into one tube, the windpipe (see B). At the upper point of the windpipe is a little bundle of mechanism called the *larynx* (see C); it is composed of four pieces, which have the power of playing into each other, or of moving together. Through the centre of the larynx is a hollow passage, or continuation of the air-tube; this tube terminates in a wide opening, which opening is formed by the vocal cords, is of triangular shape, and is called the glottis (see C); above this opening is a valve called the *epiglottis* (see I); the epiglottis covers the air-tube and protects it in the act of swallowing, the food passing down behind, at the back of the throat. Above the epiglottis is a continuation of the opening (leading both into the mouth and the nose) called the *pharynx* (see D); the walls of the pharynx have the power of contracting, or acting upon the column of air, thus modifying the tone.

It will be understood, then, that the lungs furnish the air and send it up to the larynx (Adam's apple), at which point the tone is produced by the vibration of the vocal cords; the tone then passes up into the pharynx and back part of the throat, where it is modified at will, and then arrives at the mouth and lips, where the organs of articulation shape the tone, when necessary, into a word. So that when a person has a cold, and the membrane which covers all these cavities is swollen and the space of the cavity diminished, and the sides of the cavities changed as to hardness or consistency generally, the voice shows it immediately and is changed from its usual resonant quality.

A similar change is effected in the resonance of the voice by any unnatural cavities in the lungs, as in the case of the spaces produced by tubercular softening. Consumptive persons, therefore, experience a change in voice, the tone growing deep and hollow.

In mechanism there are three kinds of musical instruments: 1st, the reed family, in which the tone is produced by the vibration of reeds, or tongues, fastened at one end; 2d, the string family, in which the tone is produced by the vibrations of cords fastened at

both ends; 3d, the flute family, in which the tone is produced by the vibration of a column of air in a fixed tube.

Now, Carpenter, in his celebrated work on human physiology, considers the human voice a reed instrument, although in some subsequent remarks he concedes that what are called *falsetto* tones more resemble the flute family.

But I cannot resist the conviction, that the voice is an admirable compound of *all three mechanisms*; and for this reason: It is not a reed, alone, because a voice can slide from one tone to another (like sliding a finger up a violin or guitar string) in a manner impossible to a reed instrument. Besides in a reed instrument the reed or tongue is fastened at one end only, whereas the vocal cords (in their perpendicular extension through the larynx) are fastened at both; 2d, the voice is not a stringed instrument alone, because in the production of falsetto tones (so-called) the strings cease to vibrate; 3d, it is not a flute instrument alone, because only a portion of the tones are produced by the vibration of a column of air in a fixed tube.

The voice, therefore, I cannot but think, wonderfully combines the advantages of the reed, the string and the flute mechanism—most closely resembling, however, the reed.

## THE RESPIRATORY ORGANS.

The organs of respiration are the chest, diaphragm, lungs, bronchi and trachea. The chest is a large conoid cavity, the walls (*parietes*) of which are composed of bone, cartilage and muscle, so admirably adjusted to each other, that strength and lightness of structure, wonderful facility of motion, and security to the important organs contained in it result from the union of these parts. Its boundaries are the sternum and costal cartilages in front, the ribs on each side, and the dorsal vertebrae behind. Its floor is the diaphragm. The framework of the female chest is more delicately constructed than that of the male. The muscles by which this framework of the bone and cartilage is put in motion are divided into those of *inspiration* and *expiration*, each of which may be *ordinary*, *forced*, or *violent*.

The ordinary respiratory movement in men is, for the most part, performed by the action of the diaphragm, lengthening and shortening its transverse diameter. The respiration of females is more costal, and less diaphragmatic than that of the men. The number of their inspirations may be easily counted by watching the movements of the bosom; while the same fact is best ascertained in men by placing the hand upon the diaphragm, and observing the upward and downward movement of it.

The diaphragm is a large irregular muscle, arching upward toward the chest, and separating it from the abdomen. It is, in fact, the floor of the chest, and in powers of contraction, when properly managed, offer the most beneficial exercise, and are the only means by which we can rightly regulate the action of the lungs. This muscle has the faculty of forcing out the air contained in the lungs with any degree of intensity, with equality and accuracy, just as an intelligent and skillful hand might do. Beyond question, a strict attention to the use of this organ becomes the *fulcrum* of our whole study. It is the basis of all normal and legitimate education of the human voice.

For a practical exercise in strengthening the diaphragm and lungs, the following, as given by EMANUEL GARCIA, in his new edition of his *École du Chant*, published in London, will be found most excellent. It is well adapted to promote expansion and a healthy action of the lungs, as we have tested by experience.

1. Inhale, for a few seconds, as much air as the chest can well contain. In doing this, close the mouth so as to leave only a very small aperture for the passage of the air.
2. Exhale the air very gently and slowly.
3. Fill the lungs again, and keep them inflated as long as possible.
4. Exhale completely, and leave the chest empty, as long as the physical powers will conveniently allow.

The lungs, like the stone of Sisyphus, rebound. Their substance is open, spongy, and highly elastic. Each lung is irregularly

conoidal in form. The base is broad, concave and semilunar in shape, and rests upon the diaphragm, while the apex projects into the neck. They are capable of great distension by artificial inflation, and immediately regain their usual size when the excess of air is permitted to escape. The left lung is smaller than the right, and they are heavier in the male than in the female.

### THE REGISTERS OF THE VOICE.

There are two distinct compartments of the voice, that is, the vocal organs can be adjusted into but two distinct and independent tubes. The one produces the chest tones, which are considered the natural tones of the human voice; the other the *falsetto* (or false) tones.

The word *falsetto*, I am aware, is often applied to the peculiar tones in men which are produced in imitation of women's tones—or in a more general sense, perhaps, to the highest regions of the human voice, as in the sense used in the foregoing article. But this is not the theoretical signification of the word; in theory all are falsetto tones which are not produced from the chest.

But, though there are but two adjustments of the vocal organs possible, *three kinds* or *qualities* of tone may be produced. This arises from the fact that, although all falsetto tones (or all tones above the chest) are produced in one and the same tube, the vocal action in this upper tube at a certain pitch of the voice varies—that is, the vocal ligaments instead of vibrating, become tense and stiff, and the air rushes through a fixed and immovable tube (as mentioned above), the voice being changed from a reed to a flute instrument, as clearly heard in the tone.

Hence we have three *registers* (so-called) in the human voice, although but two tubes.

These registers are the *chest*, the *medium*, the *head*.

The tones of the *head* register are those which most nearly appertain to the flute family; those of the medium and chest to the reed.

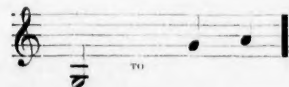
The chest register is the basis of the voice in both sexes. In the male voice, including Bass and Tenor, its extension is three octaves, from



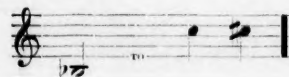
Men use the tones of this register in conversation. In women's voices the chest register extends from



But ordinary female voices cannot well command more chest tones than from

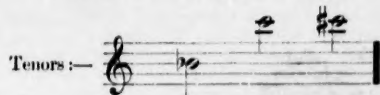


The medium register appertains more particularly to women, although common to both sexes. Its tones are not strong and full, but feeble: this is particularly true of the low tones, which border on the chest register. The extension of the medium register, with women, is from



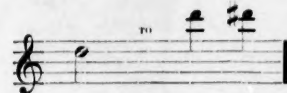
Women and children converse in this register.

With men, the medium register has the following extent:—



The Bases have no medium; or should have none. The tones should be entirely produced from the chest.

The *Head* register, which is the most brilliant region of the female voice and appertains peculiarly to this sex, extends from



Very exceptional male voices command a few of these tones. The *cries* of women and children are in this register.

But men have nothing to do with the head register. It is feminine and, in them, effeminate. Mario has occasionally struck a high note with the head tone; but this great tenor only thereby lost musical caste and respect with all persons of culture and good taste.

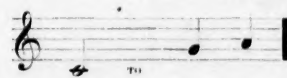
Of these three registers there are two, the chest and the medium, which *coincide* in a part of their range; that is, there are certain tones on the *same pitch*, which can be produced at will, either in the one register or the other. For example, a soprano or a tenor voice may sing from the chest register the following tones:—



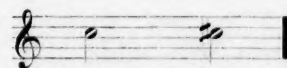
Either may then change the position of the organs to the medium register and sing the same tones. The difference being only one of *tone-quality*, not of pitch.

On the other hand, the medium and head registers do not at all coincide, and have no tones in common—a fact explained by the identity of tube.

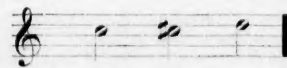
The range of the chest register in children is from



The medium tones commence, or should commence, on F or G. By forcing, the chest tones may be made to extend as far as



But this frequently occasions the loss of the voice—as is often the case with chorus children. The head tones may begin at either of these points:—



and may extend as far as





But these last head tones in children are dangerous to use and are disagreeable in quality.

There are two other exceptional registers, the tones of which are different from those now mentioned. The first is a kind of sub-bass tone; the second a similar tone produced by inhaling (drawing in) the air, instead of exhaling it. This *sub-bass* voice I heard not long since at Christy's and Wood's Minstrels, in New York. The sounds are very low and husky. Such a quality of tone is very rare. The other, the inhaling tone, is produced by drawing in the air and stopping it at the larynx. This voice is used only in declamation. We hear it a good deal in dramatic actors of the ranting school.

In training the voice, the teacher should commence with the chest register; and this from the fact, that where the chest and medium registers play into each other (in the manner shown) the voice is weak and uncertain, and it is an extremely difficult matter to strengthen and equalize it. *But this equalization is just the important task to be accomplished.* The method to be pursued is this:—the tones which are common to both the chest and medium registers must be practiced alternately with each. For, just as the skillful workman, who would join two pieces of wood and make the strength at the points of adjustment equal to the rest, will *dovetail* the two, by extending the end of one sufficiently far in upon the end of the other to prevent any weakness at the extremities, so the skillful teacher will extend the limit of one register into the middle of the next, until the weak tones of both are blended and become equally sound and strong—the point of contact being smoothed and obliterated altogether.

### SCOPE OF VOICES.

I will now state the compass of the various kinds of voice. The voice of women is divided into three classes: Soprano, Mezzo-Soprano, Contralto. The brilliant and effective region of the Soprano voice is the head register. As the voice descends to the medium register it becomes weak and feeble. The extension of the Soprano voice is this:—



[The brackets that overlap, here, indicate the tones common to both registers, already explained.]

Some Soprano voices may extend as far as



The Mezzo-Soprano is the voice that possesses the greatest variety of expression and capacity for musical shading; for, though possessing less flexibility than the Soprano, and less power than the Contralto, it is best able to make use of the three different registers with fullness and equality. Its compass is this:



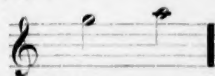
Remarkable voices may go as far as



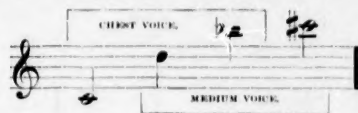
The Contralto voice is full and powerful in the chest register, which is its great field of effect. *Contralto singers are most likely to fail in a study of the Art*; not because they meet more mechanical difficulties than others, but having the chest register (the most difficult) principally to cultivate, great knowledge and skill are requisite. The contralto extension is this:—



A few voices may go to



Male voices are also divided into three classes: Tenor, Baritone and Bass. The Tenor is not so full, but it is more brilliant and flexible in the higher tones. Its compass is this:—



The head register, for reasons already stated, I do not acknowledge here.

The Baritone is full and well marked. Its compass is this:—



The Bass voice should use only the chest register; it is full and sonorous, and its compass is this:—



Such, then, is the compass of the different voices. Let me add, that any effort to trespass on these limits by the singer is detrimental to the voice and occasions often its total loss. How many young voices do I know (particularly of women) that have been ruined in the attempt to sing higher than their natural scope. In this country (America) where, judging by my own experience, the majority of voices are *Mezzo-Soprano*, amateurs prefer singing pieces of Italian opera music, mostly written for soprano and sometimes *soprano sfogato* (very highest soprano). American publishers and composers, however, have adopted the excellent plan of publishing principally music of a small compass. I do not wish to be understood as saying that Italian music must not be sung; but that every person undertaking the Art of Singing should be able to judge of the class to which his voice belongs, and never transcend its limits; and to this end much care is necessary in the choice of music to be sung.

### TIMBRES OF THE VOICE.

By *timbre* we mean the quality of a musical tone—or, *tone-quality*. The word *timbre* will hereafter be used to express this idea, there being no English word which so completely conveys the meaning. It is, moreover, already in universal use by the musical world.

The human voice has a marvelous power of adapting itself to

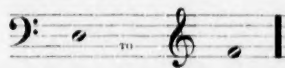
passing emotions, even those of the most delicate and subtle nature, for which, if the mouth have no word, the voice has certainly a tone. Further than this, however, the voice has actually the power of conveying an idea of exterior, material shapes; so that if a thin or hollow object be described, the voice, by sympathy, may also become thin and hollow.

There are two timbres in the voice, which transcend all others in their definiteness, in the frequency of their application and their usefulness. They are the principal timbres used in music and are called the *clear* and the *sombre*.

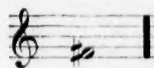
In order to the production of the *sombre* tone, the pharynx (which, it will be remembered, modifies the tone) must enlarge, admitting the greatest practicable volume, or bulk, of air; and the larynx must fall. In producing the *clear* tone, on the contrary, the pharynx must lengthen and narrow, thus increasing the intensity or force of the air-column, while it diminishes its bulk; and the larynx must rise.

Children's voices best illustrate the *clear* timbre. It expresses (as to sentiment) a kind of open ingenuousness and light-heartedness. Older persons better illustrate the *sombre* timbre; which expresses earnestness and seriousness.

With the *clear* timbre the voice assumes a brilliant and penetrating quality. Although this quality of tone may be used throughout the entire range of the voice and in all three registers, its best use is within this scope; from

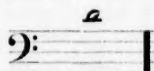


for, commencing with the next note above,



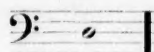
the *clear* timbre becomes disagreeable, the tone sounding too screaming. The *clear* timbre is easiest used in the high tones of the chest register of all voices; it is with most difficulty secured in the medium register.

A bass voice must not use this timbre higher than

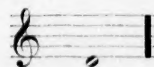


As in painting, the *brunette* tone of coloring is admitted to express the highest quality of beauty, so the *sombre* timbre in music is the most sympathetic and *distingue* of the timbres; it renders the voice full, round and soulful.

The *sombre* timbre may be applied equally well to all the registers, but it begins to be most definite and well-defined on



for bass voices; and on



for tenors and female voices. On the following series of tones it is very perceptible:—



The *clear* and the *sombre*, then, are the two principal timbres, although there are others which are occasionally heard, like the guttural, the nasal, etc.

Great freshness of voice is the peculiarity of young singers. A voice ripened by passion, age or study, loses in freshness but

gains in fullness and strength. Many young singers are so foolish as to imitate older persons, thus frequently making their voice old before its time. On the other hand, older singers in order to freshen their voices, often affect a childish tone. All this is folly. The voice, like everything else in Nature, should submit kindly to the natural and inevitable changes of time.

## CHANGE OF THE VOICE.

At the age of puberty the human voice undergoes a remarkable change. In males this change occurs shortly before, or at the age of fifteen. In females at the age of thirteen or fourteen. The anatomical alteration, which effects the alteration of the vocal tone, consists in an enlargement of the larynx, which, in males, goes to such an extent as to give this mechanism prominence in the throat—the so-called Adam's apple. In females the larynx does not increase so greatly, and therefore assumes no such prominence; the change of tone, also, being far less marked. For while the male voice falls an octave, the female retains its pitch and changes only in volume or fullness of tone.

In some instances the voice is entirely lost at this period, and does not return for some weeks. There frequently, also, sets in a remarkable hoarseness. Young men lose all control of their voices; the voice involuntarily *breaks*—as the expression is.

This is a very critical period for the voice. It continues from one to two years, and during this time great care should be taken. Many voices are irretrievably lost during this time through carelessness of their possessor, or the ignorance of singing-masters. Many voices which, before the change, were rich and promised well, through indiscretions of various kinds become poor in quality and worthless. Those laws of physical education which are specially enjoined at this period, are essential to the welfare of the voice. If singing or practice be undertaken at all, it should be only under the guidance of a competent master.

## QUALIFICATIONS OF THE SINGER.

A voice is, of course, presupposed. But the voice in its natural state is generally unequal, or harsh, or of limited extension. Study alone can perfect the quality of the tone, give it elasticity and equalize it. Sometimes the tone is false; this imperfection, however, does not always proceed from a bad ear, but may be the effect of a lack of musical education, and can only be pronounced irremediable after a few months of unsuccessful attempts to correct it. The faults which I consider positive and without a remedy are: a *false ear* and a *thin, hollow voice*. A false ear is usually accompanied by very little taste for, or love of, music; and the study of singing by such a person (even if possessed of a good voice) would be a total loss of time. A thin, hollow voice, indicates a constitution too delicate and weak to permit of the exertion necessary to a development of the voice, and an adequate expression of the true soul of music. The three things needful to obtain speedy and sure success, are: First—Voice; Second—Taste and love for music; Third—Natural intelligence. With these qualifications any person should, in the space of one year and a half, attain a satisfactory result.

Though the voice be first among instruments, it is equally the most delicate and fragile. The organs upon which it is dependent are subject to the influence of disease, and of all human passions; every kind of excess is pernicious to the voice, and once gone, unlike any instrument that can be repaired or exchanged for another, it is *gone forever*! Great care is therefore necessary to preserve it. Among the things most detrimental to the voice are singing with too high-toned a piano (Italians always tune the piano of a singer *low*); practicing too long at a time without taking rest; singing immediately after meals, or with an instrument out of tune; too loud an accompaniment; exposure to damp night-air; *conversing* too loud, too long, etc.

## THE NATIVE-LAND OF VOICES.

We begin with the Contralto. It is a curious fact, that this voice is found principally in the Southern part of Italy and Spain and among the poorer classes that work in the open air. I have always remarked in my own country (Italy), that in small provincial theatres the contralto chorus-singers are in far greater number than the soprano; I have no doubt but that this is owing to the hard labor and frugal fare of these women (they being mostly peasants, following some laborious, out-door occupation), which manner of living gives to the vocal organs greater strength and volume.

The Mezzo-Soprano is, if I may so speak, cosmopolite; for everywhere may this fine voice be found. Madame Malibran, Spain; Stoltz, France; Sheriff, England, etc.

Northern countries, on the contrary, are the cradle of fine Soprano voices: Mad. Sontag, Germany; Persiani, North of Italy; Denerie (who had one of the most beautiful of voices possible), Hungary; Jenny Lind, Sweden; Damaureau Cinti, North of France.

Fine Tenor voices are principally found in the centre of Italy and South of France: Nourri, Montpellier; Rubini, Bergamo; Duprez, Toulouse; Mario, Bettini and Gordoni, centre of Italy.

Bass and Baritone are also cosmopolites: Lablache and Benedetti, Naples; Bariholt, France; Tamburini, Bergamo; Badiali, Marini and Beneventano, centre of Italy; Herr Formes, Germany. But Russia may boast of having produced the very deepest and most powerful Bass voices.

As I am speaking to Americans, I wish to say something of the voices of this country. As before remarked, the vocal peculiarity of the country is the female Mezzo-Soprano, of which many remarkably fine examples are to be found. (Of male voices I have not sufficient experience to pronounce an opinion); among my lady pupils I have some very beautiful instances of Mezzo-Sopranos. Unfortunately, the habits and manners of living in this country are not favorable to the development and preservation of these voices, for it will be seen that those countries in which fine voices are common to the majority, and where remarkable ones are the most frequent, are those in which it is the custom to make a moderate use of a pure and natural wine at meals, and where no one would dream of taking a lunch of *pies* and *cakes*, and remain most of the day with no more nourishing or substantial food. Many in America suppose that a person with a fine voice should forthwith start for Italy, as though the air of Italy had the power to improve a vocal organ, or impart to a person, in a short time, aught of the talent and greatness that live beneath its sunny skies, forgetting entirely the sore trials that await the new comer, who must pass through that *very worst and most dangerous of ordeals, the immorality of secondary Italian theatres*; be met by the bitter rivalry of a crowd of native talent, and suffer, moreover, those effects upon the voice ever attendant upon a change of climate, which change, though not so hurtful in passing to a more genial air, is highly detrimental to the same voice on returning from a warm, equal temperature, to its own cold, changeable climate. This step would seem reasonable, only, if there were in this country no masters as capable as those in Europe—which certainly at the present day is not the case. And so far as Italy herself is concerned, whatever benefit is to be derived from imbibing its music-laden air, may only be gained when the stranger can avoid the above-mentioned trials by being, from the start, worthy (through previous musical education) of La Scala or San Carlo, as was Madame Malibran, Madame Sontag, and, as was the American, Madame Estcott.

## EXECUTION.

Nothing is so pitiable as a bad singer—and the greater the power and capacity of the voice, the more need is there of an ideal perfection in execution.

I address myself especially to those who wish seriously to undertake the study of this most delightful Art. A few superficial and hastily picked-up notions of music are not sufficient to make a

singer; the Art of Singing, though not requiring so much time or tedious labor as instrumental music in order to attain a satisfactory result, demands careful and conscientious study—and this to secure even a mediocre success.

It must not, for a moment, be supposed, that in writing this book for the public, I had the least intention of following the example of modern folly in creating a system of "singing without a master," "music taught in six lessons," far from it. The pupil may rest assured that although he may learn to sing, he will not have his "VOICE FORMED" and transferred to his own keeping, *a perfectly attuned instrument, under any other condition than that of a competent teacher.*

A proper position of the body is the primary consideration of the singer. As respiration is the first operation in producing sound, the position must be such as altogether to favor this. The task of the lungs, in singing, is first to inhale and then to exhale the air; and the position most favorable for this is that of the body quite erect and the shoulders thrown back—avoiding, however, anything like stiffness or rigidity.

Let me recommend, here, that the singer be placed at the start before a looking-glass, in order to detect and correct any contortions of the body, head, mouth or eyelids.

The tone which the singer should aim to secure, is that which comes forth round, elastic and mellow. This tone is best secured by keeping the tongue flat, the curtains of the palate (or the back region of the mouth) slightly raised, and the posterior props (or the double arch which is visible at the entrance of the throat) freely separated. In this position the larynx has free space above it outward, and the air-column issuing from the lungs, after passing the larynx, is received by the pharynx and conducted without impediment directly against the curtain of the palate, and thence to the mouth. The elasticity and mellowness of the voice depend very much, it may be said, on the suppleness of the pharynx and of the parts generally that lie above the larynx.

For every shade of sound, there is a corresponding, definite position of the entire vocal tube. Now, if a singer by watchfulness can ascertain in what position of the organs he gets his evidently *best tone*, and *secure* to himself that position—he will have mastered a great point.

But, however favorably disposed for tone the entire air-tube may be from the lungs upwards, if the outlet—the mouth—be not just as favorably disposed, the entire preparation will be in vain. How, then, should the mouth be opened? If opened in an oval form, like a fish, a sad, complaining tone follows; if opened round, like the end of a stove funnel, a dull, contracted tone follows; if the lips are drawn apart so as to show the teeth too much, a sharp and sour tone follows; if the teeth are too nearly closed, a thin, shrill, screaming tone follows.

The only favorable position for the production of musical tone is that *which the mouth takes naturally when it smiles.*

Everything being favorably disposed, then, for tone, the point is to attack a given sound, previously in the mind, with precision and confidence. This must be done without the slightest audible preparation or circumlocution. By circumlocution, I mean *feeling* for the tone, as in a gliding through other tones up to it, or down upon it, from above; or again by any *aspiration* whatever; as, for instance, the vowel *a* (pronounced *ah*) as though an *h* were before it; like *h'a*. *The attack must be direct and instantaneous.*

This precision of alighting upon the tone, which is the *ne plus ultra* of vocal art, is only accomplished by a smart stroke or percussion of the glottis. The glottis, it will be remembered, is the mouth (as it may be called) of the larynx. It is that triangular opening formed by the vocal cords, indicated by I in the figure. The glottis performs the same function, in the production of tone, as the lips of the mouth do in speech; the one is musical articulation—the other conversational.

Let me explain, then, as to this stroke of the glottis.

No sooner are the lungs filled with air than they immediately seek to expel it. In ordinary breathing, the organs are all relaxed and the air freely and gently passes out without sound. But in producing a tone, the air is arrested and accumulated by the closing of the glottis—this interior mouth. The glottis then opens and the accumulated air starts forth, producing instantly



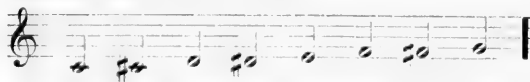
the given tone or sound; the air thereupon flows quietly and equally forth at the will of the singer, the glottis still controlling the air-column, as to lavish or free expenditure.

Let the singer experiment for himself with the glottis. With body erect, arms thrown back to allow free play to the chest, mouth opened in the manner before described as the most advantageous one for singing, and with the tongue in a natural position (avoiding alike the usual propensity of swelling it at the root, or raising it at the point), inhale gently until the lungs be filled; then, without changing in the least the position (but at the same time without any stiffness in the parts), attack some tone on the vowel *a* (*ah*). Let the singer closely watch, and he will find that the tone for that *ah* was prepared by the closing of the glottis, which arrested and accumulated for a moment the air. Then with a sudden rupture, or a gentle impulsion, the lips of the glottis reopened in a quick, vigorous manner, precisely as in the action of the lips when pronouncing with energy the letter *p*. A person can easily satisfy himself if he has produced a sound by a proper stroke of the glottis, by simply holding the hand before the mouth, breathing out the air in the usual way and then pronouncing the word *ah*. When the air is distinctly felt on the hand there is no stroke of the glottis. If there be a stroke of the glottis, the air will only imperceptibly be felt.

### STUDY OF THE CHEST AND MEDIUM REGISTERS.

The following tones are those which are most easily produced with the chest voice, and the first study should be to practice these notes slowly to the vowel *a* (pronounced *ah*), giving heed that the tones are quite pure and good. The tones should not be too long dwelt upon.

[It should be remarked, however, that the exercises for the voice which here follow are but preliminary to the more comprehensive exercises to follow hereafter.]

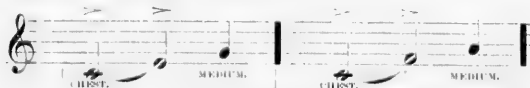


After this, descend below these notes as far as the voice can go without an effort; then ascend again.

In ascending, if a chest tone refuse to come out well, forcing will not do it; the only way to obtain it is to sing over again the note *next before it that comes with ease*, and lead the voice by means of this note up to the rebellious one, until it come out also with fullness and ease; it will then serve in its turn as a stepping-stone to the next above.

This is the first step, and full time must be allowed for the acquirement of neatness, accuracy and fullness in the emission of these chest sounds. The prompt stroke of the glottis, as already described, is of course indispensable here as elsewhere; there is no other way to obtain the sounds with purity and without groping for them. In attempting the stroke of the glottis, care must be taken not to confound it with a movement of the chest resembling a cough, or an effort of the throat, as if to expel something from it; the chest in singing has no function to perform but that of furnishing the air to feed the sounds; never to assist in emitting them. Let me here emphatically say, that although the voice may yield to an attempt to sing higher with the chest voice than the notes I have indicated, I would warn every one of the danger attendant upon trespassing on such limits—for it is very great.

Next comes the study of the medium register. Experience has shown me that the shortest way of catching the tone of this register is by singing this exercise:—

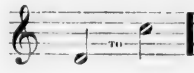


the first two notes, namely, with the full chest voice, and with

the same volume or bulk of sound, and the third with a soft, delicate sound. It is almost certain that the last note will come out with the medium voice: I consider it, indeed, an involuntary tone and as a model. From this tone, the voice may descend gradually by half notes, until it reach the note



which must be repeated in order to distinguish well between this tone, as given by the medium, and the chest register. The student may then proceed to the study of the medium register on the notes from



always employing a prompt stroke of the glottis. The head register commences on



Most earnestly do I advise students to avoid transcending the limits of this register by singing higher than the note

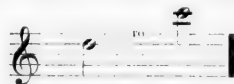


Manual García says, "The abuse of the head tones has spoiled more voices than ever age did." It is a common error to suppose that if the high tones are not exercised, they will gradually be lost; the contrary is the case, for these notes should be the most carefully used.

All the rules that have been given for the three female registers apply equally to male voices. The tones must be attacked in the same manner. The tenor will begin to study for the chest voice on notes extending from



after which he may exercise the medium voice from



that is, when this last note can be reached without too great an effort; for as soon as the tone becomes forced, the singer should proceed no farther. The baritone and bass may sing with the chest voice from

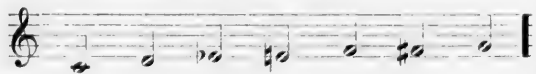


The baritone may exercise with the medium voice from



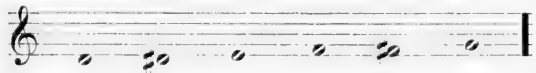
When the two registers, chest and medium, are each well defined to the mind, we must proceed to the study of uniting them. This is a tiresome and laborious part of the culture of the voice, from which too many shrink, unable or unwilling to proceed.

But, as I have already said, on this and the proper stroke of the glottis depends the entire future of the singer. The female voice may begin the task of joining the two registers by using first one and then the other on each of these notes:—



Take fresh breath on each sound, until the difference between the two registers is perfectly well heard and understood; afterward, however, sing with the *same breath* the note twice over—first in the chest and then in the medium register—but with great care to make as perceptible as possible the sort of hiccup between the notes that marks the passage between the two registers when fresh breath is not taken. There is a great propensity to renew the breath on the change from the chest to the medium register: this must by all means be avoided. Care must also be taken not to lessen the force or intensity of the chest note, in order to give the medium note all the strength of which it is capable. One of these registers is always the weaker of the two, and the greater strength lies generally in the chest voice: in order to equalize the two it would seem at first perhaps natural and proper to reduce the power of the stronger to a level with the weaker; but this is wrong; for experience has proved that such a proceeding *would weaken the voice*.

The object of the following exercise is two-fold; first, to equalize the voice, and secondly to acquire a facility of passing from one register to the other on either one of these notes



Here again, the exercise for the female voice serves equally well for the tenor, the only difference being that the tenor will in reality sing an octave higher than the written notes.

The baritone may exercise the two registers (chest and medium) in the same manner as the other voices, but commencing the exercises a minor third lower.

On this subject of the registers, I must not omit to say, that when a person has sung for a length of time entirely unmindful of a study of the medium voice, as is too often the case, he will find that the medium register has been quite absorbed by the chest voice. The medium voice is in its nature feeble; study and exercise are requisite to sustain and strengthen it; the chest voice, on the contrary, full of power and energy, seeks to overcome it. It will, therefore, be easily understood, that when, from long habit, the chest voice has gained the ascendancy, it will be difficult, if not impossible, for the subdued and delicate tone of the medium register to be caught by organs thus used to the full exercise of their untamed powers.

### SOLFEGGING AND VOCALIZING.

These two terms explain their own signification. Solfegging, or sol-fa-ing, is adapting do, re, mi, fa, etc., to musical sounds; vocalizing is adapting vowels to such sounds.

It would be well for solfegging and vocalizing to alternate with each other in training the voice. Complete exercises on both follow hereafter.

The voice is a capricious instrument, differing in each individual. In one it has a tendency to fall from the pitch; in another to rise. Some voices have more difficulty in singing some one note true than another—as the tenor, which is prone to sing this note of the scale flat:—



Some voices are much improved by singing mostly on the low

notes; others, on the contrary, by exercising their middle tones. Thus each voice requires a separate and particular education. If, therefore, you take any singing-book with its own general exercises, and neglect to choose those exercises suited to correct the weak side of your own organ, and reject those, no matter how good, detrimental to your voice, I cannot perceive what advantage is to be derived from any book, however perfect it may be. I know of no instruction book (with the exception of Garcia's) that does not begin with the exercise of swelling the notes of the scale (*scala filata*). Now, to swell the sounds is to *perfect* them, to give them their *last finish*; for this purpose, one must be perfect master of the play of the lungs and of the action of the pharynx. This study, therefore, if undertaken in the beginning, would serve no other end than that of fatiguing the student without instructing him. The knowledge of swelling the notes should be, as it were, the result of all previous study, for to swell the sounds well is to be a singer. So I may say that all singing books are alike bad without the use of judgment in adaptation—for the instruction book must be adapted to the voice, never the voice to the instruction book.

The exercise of entire scales, roulades, etc., should be preceded by the study of two notes, then of three, four, etc.; for on the execution of two notes depends that of three, or five, or any number whatever. Dexterity in ascending is more difficult of attainment than in descending, for in ascending the voice slackens the notes; in descending, on the contrary, it precipitates them. To avoid this tendency, the above-mentioned exercises should be practiced at first very slowly and with the four or five last notes of the descending scale slackened, and then be undertaken in a little quicker time.

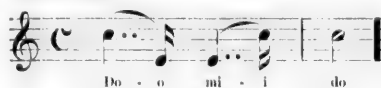
In securing the intervals, between the notes, from the first note of the scale to the second, the first to the third, and so on, a difficulty is encountered from the fact that the voice tends always to lessen the distance; thus the tonic (first note) has a tendency to rise, and the major third to lower; the seventh is also almost always too low, both in ascending and descending. In order to correct these false intonations it is best to keep the seventh and third rather high, and the fourth low. Where a scale in a voice is false, it will invariably be found that the third and seventh are too low.

The following intervals

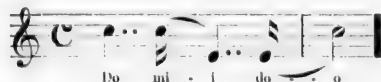


merit particular attention. The voice has a natural tendency to fall on what is termed the augmented fourth.

In vocalizing we have to sing on all the vowels with the two timbres, and in the three registers, with the utmost extension of the voice, and with every degree of strength from *panissimo* to *forte*, and with every degree of quickness. By this study the organ becomes formed, and acquires its full extension and perfect equalization without any forcing. Care must be taken in vocalizing not to attack the note with a preparatory *portamento di voce* from the note below which resembles somewhat a sigh from the chest; this habit destroys entirely the effect of melody. The *portamento di voce*, or *carrying of the voice*, consists in bringing one note to another by passing through all the intermediate sounds: it can be used from the distance of a half-tone to any extent and occupies the time of the last half of the note that it is about to leave. In the *portamento di voce* the voice is conducted on the syllable about to be abandoned into the next note, and not, as is too often the case, on the succeeding syllable, before the first note is left. For instance:—



and not



The *portamento di voce* may be used either in ascending or descending, and will aid in equalizing the registers, the timbres, and the general strength of the voice. This *portamento di voce* must not be confounded with the passage of the voice in a slur. The latter does not allow the voice to drag on the intermediate sounds, but causes it to pass from one to the other in the same manner as a wind instrument when progressing from one note to another. There are other forms of vocalization, but they must not be attempted until the student is perfectly well grounded in the *portamento di voce* and the slurring of the notes. One form is the *staccato* or *vocalization fupée*; this consists in attacking the note with a stroke of the glottis, and immediately leaving it. For instance:—



The execution of which would be this:—



The other form is the *martelato* (marked); this consists in marking the notes by throwing them out with great distinctness yet without any cessation of voice between them, simply dilating the pharynx a little for each note:—



and not as though an *h* were added to the *a*:—



This style of vocalization has the advantage of correcting the habit of sliding the notes one into the other. Remember to give only a slight impulsion to the first note, without interrupting for a moment the vibration of the air. Such a passage is thus marked in music:—



After vocalizing on *a*, the same exercises must be repeated with the vowels *e* (pronounced *a*) and *o*.

The Americans experience a decided difficulty in pronouncing this vowel *e* (which in Italian, as I have intimated, has the sound of long *a*, as in *fate*) giving it the sound of *a-ee*, that is, in singing *a* they terminate the sound on *e*. This is a very disagreeable habit, and if not corrected from the first, will cause great hindrance in the development of the voice, and give rise to curious mistakes in pronouncing Italian words; as, for instance, the word *cuore* (heart) is often sung *cuorei* (hearty); *rei* (guilty) instead of *re* (king); *fear* instead of *fer*, an abbreviation of *ferro*.

The remedy is very simple. No change in the sound of a vowel is produced without a change in the position of the vocal organs. This change always takes place unconsciously to the singer, in the case of singing *a-ee*, as can easily be seen by experiment. The task is, then, to keep the organs in the same position throughout with which you commence the vowel.

It would be useless (unless occasionally, to correct some individual defect) to vocalize on the vowels *i* or *u*, as they require great contraction of the vocal organs, which contraction would impede the development of the voice.

## CLEAR AND SOMBRE TIMBRE.

As the student is to employ these two qualities of tone in exercises which are to follow, it may be well to add a few words as to the manner of securing them.

In order to the production of the clear timbre, the entire isthmus of the throat must be contracted and lengthened; the larynx rises above its ordinary position, and contracts in a gradual ratio to the ascending tones; the glottis also contracts, assuming the shape of an open slit, through which the air is obliged to force itself in order to escape; this force causing the lips themselves of the glottis to vibrate, thus imparting a brilliancy to the tone; the palate descends and the tongue rises toward it. This position of the organs must be maintained while the clear timbre lasts; the corners of the mouth assume also a slightly spread position.

The sombre timbre, on the contrary, is just the reverse of all this. The isthmus of the throat is widened to the utmost; the entire larynx is forced down, the glottis widely opens, assuming a triangular shape, through which the air escapes rapidly, causing but a subdued tone; the curtain of the palate rises, the tongue recedes from it and lies flat, the corners of the mouth are a little rounded. By this means it will be seen, the greatest possible space is given to the tone, the character of which, on its emission, is full and round, but not brilliant.

## VOCAL ACCOMPLISHMENTS.

In practicing chromatic phrases, I would advise the student to commence very slowly and divide the notes into groups of three or four, taking care to mark well the first note of every group. I am of opinion that no chromatic passage should be sung so fast that it is blurred to the ear or that the individual tones are not perfectly clear and distinct. The intervals of the tones must be closely watched, they are generally made too near or too remote—in other words, the tones are not true to the pitch.

Sustained and swelled tones may be divided into three classes. 1st. Tones sustained with equal force throughout; 2d. Swelled tones; 3d. Impelled tones. In the first class the tone is commenced and continued to the close with the same unvarying degree of intensity, which tone may be either *forte* or *piano*. In the second class the tone is commenced very piano, swelled gradually to the greatest intensity, which should be just at the middle point of its duration and then gradually diminished to its original softness. The following notes will be found very difficult to swell in the same register:—



The best method is to accomplish this with two registers by commencing to swell *piano* with the medium register and using the *sombre timbre*, then gradually passing into the chest register, changing the sombre timbre with the *clear*, so as to reach with it the *forte* and *fortissimo*; and then in going back, take again the medium register, and gradually return to the *piano* and *pianissimo* with the sombre timbre. It is necessary, here, to maintain the larynx in the same position, as the least ascending movement would produce the break occasioned by passing suddenly from one register to another.

The *appoggiatura* is, of all vocal embellishments, the most easy of execution, the most frequently applied and necessary. The

appoggiatura may be taken at the distance of a tone, or a half tone. For instance:—



The duration of the appoggiatura is variable, but in any case it borrows its time from the note to which it is attached.

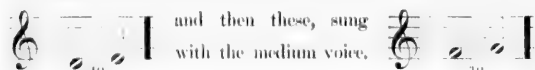
The *acciacatura* is a small note that precedes another, and is struck quickly and briefly. It is thus written:—



The *grupetto* is also a very useful as well as a very common ornament in singing; the first note of the grupetto should be more strongly accented than the others, in order to prevent the notes from running into each other. To be graceful, the grupetto should never exceed three notes, and be sung in very moderate time. It is thus marked:—



The trill, which is the chief accomplishment of great singers, is at the same time the most beautiful ornament of song. A common error prevails, that the trill is the gift of nature. Nothing is more erroneous than this belief, for the well executed trill can only be the result of assiduous and rightly-directed labor. It was known to the ancients as *Vibrare* (vibration). Baini, in his memoirs of the life of Palestrina, says, that the first who introduced the trill known to singers as the *Vibrato* was Luca Cigniforti (Adabrese). The trill is the repetition of two notes (made as regularly and evenly as possible) distant half a tone or a tone from each other. It is indicated by the abbreviation *tr.*; this sign placed over a note signifies that the trill should be composed of that note and the note a half, or whole tone, above (superior note) according to the scale employed. The note that bears the *tr.* is called the principal note, and it is never combined with the note below (or inferior note) as a trill, but always with a superior note which is called its *auxiliary*. The mechanism of the trill consists in a regular up and down movement, or oscillation, of the larynx, which movement causes the larynx to play in the pharynx in the same manner as a piston in a cylinder; this movement is perceptible to the touch externally, more or less, according to the thinness of the throat. The nightingale offers a striking example of the phenomena just described. In order to study the trill it is best to commence within the limits of notes sung with the chest voice.

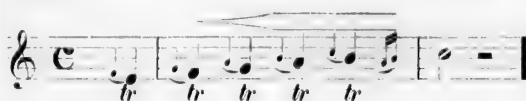


It is best to limit oneself to this extension at first, as these notes require less contraction than higher ones. The trill must be sung at first very slowly, and the time gradually quickened, taking care to give it a regular, even form. When the trill is isolated, it must be prepared and resolved, and the trilled note performed according to the rules of swelled notes. Thus:—



This course is the most simple and the most useful for the study of the trill, although it may be varied in several ways.

The trill following the regular progression of the diatonic scale is not generally prepared, but the superior note is attacked with some vivacity, and the last note trilled receives the terminating cadence:—



The trill in a chromatic phrase, either in ascending or descending, is also attacked on its superior note. The general defect of the trill is the irregularity of beat in the two notes, producing a ridiculous sound, like a kind of *neighing*, hence the name *Trillo Cavalino*. Besides these are the *defixed trill* (*trill mordant*) which is attacked with rapidity, and immediately left. It is written:—



and executed thus:—



In singing, there is a certain dexterity to be gained as to the expulsion of air from the lungs and the action of the pharynx. As long as the execution is *piano*, the exhalation from the lungs must be slow, giving out but a small column of air; on passing to the *mezzo forte*, more air is expended, but the play of the pharynx is preserved; in *forte* the sounds have to be attacked with a very vigorous movement of the organs, which movement provokes a greater loss of air. We may conclude from this that it is more difficult to vocalize *forte* than *piano*; that the same dexterity is easier in clear *timbre* than in the *sombre* (as the first—the clear—does not contract the pharynx so much as the latter); and that, for the same reason the open vowels are more favorable to difficult vocalization than the more closed or contracted ones.

## ARTICULATION.

Sentiment, by which we understand the significance that is given to music, is music's soul. Without sentiment, music is meaningless and lifeless. Sentiment is a natural gift; and not all the rules or study in the wide world would give it to a person to whom nature had denied it. Yet, at the same time, perfection in the expression of sentiment is only attained by a marriage of *Nature to Art*; for with ever so great musical feeling, if the singer be left to run wild, without the aid of education to refine and master his emotions, he will often appear extravagant and ridiculous. Sentiment in music is called by the French people the *feu sacré*, and this, combined with a thorough education, made a Beethoven, Mozart, Haydn, Bocherini, Handel, Mendelssohn, Madame Malibran, Veluti, La Catalani, Viennetemps; names that will live; whilst this sacred fire *alone* makes only reputations that live no longer than the persons they glorify. Sometimes, natural musical feeling strikes out for itself a new path in expression, and becomes superior to all established rules; this is, however, an exception, and is what men call *genius*, and this made a Rossini, Bellini, Paganini, etc.

I may then repeat, in a few words, that sentiment is never to be left unguided; it must submit itself to education, which will only serve to develop it more and more; and in singing, of all forms of Art, is it most dangerous to be without the guidance of careful education; for all things combine to lead to excesses in this impulsive and fascinating art.

Good articulation is the first quality necessary in the expression of sentiment. In articulation we have to do with vowels and with consonants. The vowels are altogether produced by the glottis and that portion of the vocal isthmus between the larynx, the root of the tongue, and the curtain of the palate. The vowels *a, e* and *i* (Italian) must be produced without the participation of the lips; the vowels *o, u* or *ou* require some little aid from the lips. We may add that the shades of *tone* among the vowels are innumerable, and that these shades are determined by the feeling to be expressed. For instance, in the words *ombra adorata aspettami*, from "Romeo and Juliet," the voice takes naturally a deepened and sombre tone, communicating its shade to the vowels; whilst in the words, *all' idea di quel metallo*, in the "Barber of Seville," the tone is brilliant and clear, and the vowels participate similarly in this tone.

Consonants are divided into five classes: B and P, *labial*; D and T, *dental*; L, *palatal*; G and K, *guttural*; M and N, *nasal*. In articulating *vowels* the vocal tube has to be opened beforehand; whereas, in articulating the consonants, the vocal tube is only opened at the moment of articulation.

There are certain consonants which are produced by the friction of the air against the walls of the mouth, and may be prolonged so long as the air continues to pass out from the lungs; they are F, V, TH, in English, S, Z, CH, J, V, H and X.

The tongue is the principal agent of articulation; the lips and the teeth are also articulating agencies.

The singer should give particular attention to the manner in which articulation is accomplished and what organs come in play. For a very common fault with singers, which causes a great impediment to vocalization, is their failing to restrict articulation to the organs alone concerned in the act; for, instead of letting them act naturally and freely, they bring other organs into play which are entirely superfluous, the movements of which interfere with those concerned. A clear and distinct articulation is thus rendered impossible.

It is equally rare as delightful to meet with a singer who sings intelligibly; and, unfortunately, as frequent as painful to hear a person with a fine voice and good execution entirely unintelligible—often even as to the *language* used. Few indeed are those who form an exception to this; it is for this reason that one has such pleasure in listening to Badiali and Salvi. In hearing Sontag the satisfaction was greatly diminished; for, in the midst of the great admiration elicited by her superior musical talent, her excellent vocalization, her perfect phraseology, one felt that her pronunciation, either of English or Italian, was not commensurate with her talent as a singer. I could cite many singers who excel in the art of musical pronunciation, but as they have not visited this country they would be of less value as examples. In singing music with words, then, there are four things which demand careful attention: the Lungs, the Glottis, the Pharynx, and Articulation. The function of the lungs is to furnish a continuous column of air to the glottis, whose duty it is to remain perfectly immovable and unwavering during the entire duration of one sound, and to pass instantaneously to its new position. With the change of intonation the pharynx must, by a well-directed movement, modify the sounds according to the different passions, *timbres* and vowels; the organs of articulation divide the sounds, by forming the different consonants that are met with in the words.

When a singer knows how to use these different organs in the sphere of action proper to each, without interference of one with the functions of the other, the voice acts with its full power; whilst, on the contrary, if the vocal mechanism is at fault in any one of its functions; if the lungs hurry or cease too suddenly the respiration; if the glottis be wanting in precision; if the pharynx be untrained, or embarrassed in its work of shading and modifying sound; if the organs of articulation act incorrectly or lazily, then the voice comes forth false, bad in quality, and unintelligible as to pronunciation. The rules above mentioned are not only necessary for good articulation, but also to give fullness when the voice must be prolonged without wavering, from one syllable to another, from one note to the note that follows, and when to the *vowel* must be given the greater part of the value of

the note, employing but a small proportion of the duration (stolen as it were at the end) to the consonant that follows; thus:—



This continuous prolongation of sound on the vowels should not receive the least interruption, however slight. In every case it is indispensable, that until the very moment of change, not the *least* consonantal sound should disturb the voice, which should preserve to the last its purity of vowel uncontaminated. I have used Italian words in my explanations of these rules; this course needs no apology or explanation, as this language is well known as the one most proper for musical education. But let me observe, that these same rules may be applied to other languages, with the slight variations incident to the prosody and accentuation of each.

### PHRASING.

Phrasing, in music, is the art of grouping notes. For, as in language we have certain phrases on words which are grouped together, and pronounced as nearly as possible with one breath in conformity with the sense, so in music a similar grouping is necessary, in order to make the *musical sense* intelligible. In language, for instance, we say *it is a fine day*; this independent phrase we should not separate, by taking breath after *it is* and then disconnectedly articulating the rest. In like manner the singer must intelligently detect the musical phrase and so group the notes in performance, that the *musical sense* will not be turned into nonsense.

Not only in music, but in oratory, is there no doubt that more attention should be paid to phrasing. For instance, when we hear a clergyman in the Church of England service, as he reads the words, "and hast promised that when two or three are gathered together in thy name" (which, as an independent phrase, ought evidently to be rendered with one breath), break the sense of the period by taking breath after the word *three*, we then perceive that the art of phrasing in *oratory* also requires attention.

Musical phrasing has been reduced to great system by the Germans. A phrase may consist of one musical measure, of two, three, four, five, six or even seven measures—which latter is a long phrase, but of which we have an instance in Mozart. The Germans call a phrase of one measure an *einer*; of two, a *zwei*, etc., or, translated literally a one-er, two-er, three-er, etc. Musical phrases are always reckoned from the strong accents at the commencement of the measure. The detection of what the phrase really is in music, and what its length, involves that intelligence on the part of the singer which has already been alluded to, and without which it is impossible to make a superior singer.

A musical *period* consists of a number of musical phrases; for instance:—



Here we have a musical period, compounded of four phrases,



each phrase has two strong beats, therefore each phrase is in German parlance a *zwei-er*.

It may be said, however, that so close is the connection between the first and second phrase, in this case, also between the third and fourth, that each two might be joined into one, sung with one breath, and the period thus be made to consist of two phrases, instead of four. The singer can make the experiment and give the period both shapes.

I can only thus briefly call attention to the subject of phrasing, state the theory, and the intelligent singer must ever make application of it in performance, trying to divine the *sense* of the composer as to phrasing and the grouping of notes.

### BREATH-TAKING.

The art of phrasing is of course closely connected with that of respiration, or taking breath, for a breath taken in the wrong place may break up or destroy a phrase.

It may be remarked, that in the seventeenth and eighteenth centuries, the epoch that produced the celebrated singers Farenelli, Passi, E. Gizello, etc., the art of respiration was a salient accomplishment of the singer. This art consisted in taking breath in a quiet, inaudible manner to the listener, and in the power of holding a breath from twenty to twenty-four seconds.

In glancing at the music of these days, its simple and flowing melody, its practicable compass for every voice and the subordination generally of the singer to the music he was executing, we do not wonder that an easy and lengthy respiration should also have been cultivated. Composers themselves always had in view the powers of the singer, and never wrote so long a phrase as to embarrass the singer, or reduce him to the necessity of breaking in upon, and marring the continuity of the music.

But latterly all is changed. The composer, even, is very much subordinated to the singer. The world now seeks rather to be astonished than to be pleased. Vocal *feats*, then, being now very much the object, and the display of great power or compass of the voice, very little care is given *how* breath is taken or *where*; the object being to accommodate the music to *oneself*—not oneself to the music. We have had examples of this in Sontag, Alboni and Jenny Lind. Alboni, in order to some great vocal feat will take a very audible breath; whereas Sontag, in order to avoid a loud breathing would go to another extreme and breathe between the syllables of a word like

*Roberto, a tu che ado-ro.*

Jenny Lind, again, will so subordinate the music to some special effect she has in view, that she will completely change the entire theme.

Modern composers, however, are partly at fault for this; for they write their music with the apparent understanding that it is to be sung *ad libitum* and that the singer shall make such use of it as shall best display their fine points, whatever these may be—just as the modern great pianists write music to show the dexterity of a left hand or the suppleness of a wrist, instead of writing music for music's own sake and to enchant the soul.

Where practicable, breath should always be taken on a rest, thus:—



If the music phrase be too long for the retentive power of the lungs, the least obnoxious place should be taken, and the catch-breath, or help-breath (*mezzo-sospiro*) be resorted to, thus:—



In such cases breath must always be caught on the feeble part of the measure (which indeed is a general rule) or on the feeble portion of a strong beat; the time being stolen from the note.

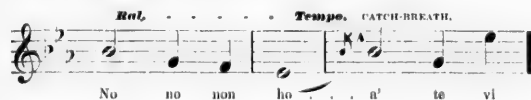
It will be understood that in the *sospiro*, or breath, the lungs are fully inflated and in the *mezzo-sospiro*, or half breath, sufficient air is caught only to complete the phrase.

In some cases a phrase which is evidently continuous is interrupted with rests, thus:—



In such instances, the note of course is left and the rests observed, but no fresh breath is taken.

When two phrases are joined by a *portamento di voce*, or carrying up of the voice, breath should be taken after the first note of the second phrase, thus:—



Avoid taking breath between the syllables of a word; if this be positively unavoidable it should be done *inaudibly* to the hearer—as is possible.

As a general rule, respiration in singing should be inaudible. But still, I am of the opinion, that there are exceptional cases where an effect may positively be heightened by a slightly audible breath-taking.

### TIME.

Time, in music, may either be *regular*, *free* or *mixed*. In regular measure every change of time introduced must be done in a manner not to affect the regularity of the beat; and this is done by stealing time from one note to give to another; or by the so-called *tempo rubato* (stolen time).

A measure is free in the case of the recitative and chant.

A measure is mixed when an adequate expression of the music requires frequent irregularities of time. This is often the case in a long musical phrase, like the following, when the singer should avoid a too marked accentuation of the time.



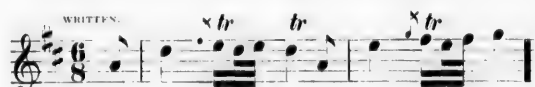
These irregularities of time comprise the so-called *ad libitum*, *rallentando*, *accelerando*, etc. The *ad libitum*, like the *tempo rubato*, should be performed without lessening or changing the measure as a whole. In the *rallentando* the entire measure is slackened. Bellini and Donizetti have many passages in their works which, although not marked *rall.* or *accel.* justify their application. In the *accelerando*, which is only the reverse of *rallentando*, the whole time is accelerated. The *tempo rubato* is an effect much employed—it is much used but also much abused. Indeed, the correct application of the *rubati* is extremely difficult. When a passage is thus treated, the measure of the *accompaniment* should be maintained with great precision, while the singer

is free to accelerate or retard, giving thus to passages an entirely new character.

An example of a passage as it is originally written and as it might be changed by a tempo rubato is the following:—



The tempo rubato is also useful in the preparation of the trill. Time for this preparation is taken from the notes which precede it.



I repeat, the use of the rubato demands much discernment and taste, and when clumsily done, or falsely applied, is a great blemish and inelegance in music.

### FORTE-PIANO:—OR DYNAMICS.

That which gives the human voice a marked advantage over all other mechanisms is its facility of dynamical emphasis and of employing those various effects generally included under the head of *Forte-Piano*.

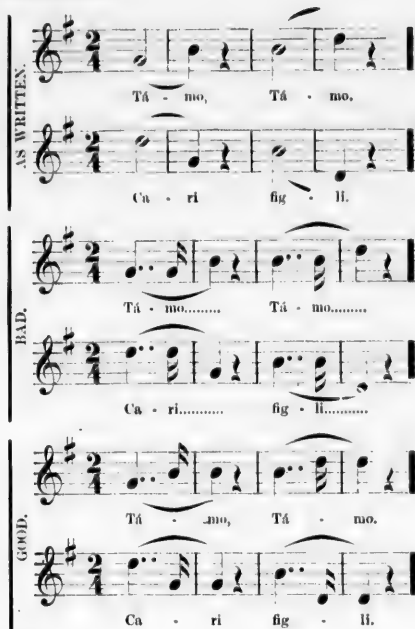
It is an error, however, to suppose (as many do) that these effects are constantly to be employed and that musical execution is to be one series of marked emphases. Not so. Contrast is always needed, even to produce the effects desired. A *forte*, for instance, constantly employed, would soon cease to the ear to be a *forte*; and in any case would well be preceded by a *piano* to prove fully effective.

Under the head of *Forte-Piano* are generally included, syncopation; *Portamento* (which involves a certain increase of the tones); the swell; the slur; the *staccato*; dashed notes; emphasized notes; martellato and pointed notes.

Syncopated notes are always accented, the accent commencing strong and then subsiding—and never the reverse. Syncopation falls upon the ordinarily unaccented portions of the measure, its office being to impart a certain startling piquancy to the time and style.

The *portamento* is far oftener abused than tastefully used. It is in place where strong emotion or tender sentiment are prevalent. But many singers—very many—make incessant use of the *portamento*, really *ad nauseam*. They put, as it were, a kind of irksome drag upon their entire execution—constantly anticipating every note by sliding their voice up to it, and thus entirely obliterating to the ear the regular beat of the measure. Of this sicklied "sweetness long drawn out" no thoroughbred singer will ever be guilty.

The following is an instance of good and bad application of the *portamento*.



A perfectly incomprehensible thing to me is the practice with singing-book makers (even in this late day of musical intelligence), of commencing their studies with *swelling* the tones! How illogical—how absurd—how perfectly impracticable!

To swell a tone correctly is to be a *perfect singer*. For consider—this involves the following things:—complete mastery of the action of the lungs and the diaphragm, of the glottis-stroke, of the different positions to be assumed by the pharynx, of the blending of the two registers, chest and falsetto (for it would be impossible smoothly to swell a sound without having first, by practice, perfectly united these two registers, so that the necessary passage from one register to the other during the progress of the swell may be quite imperceptible); and finally a mastery of the two *timbres*, clear and sombre—as we already have demonstrated in speaking of the different timbres.

Let me repeat, then, elegantly to swell a sound is to be a perfect singer. How absurd would it be for a painter to demand of a pupil that he should elegantly finish a *head* at the first lesson. And yet the *swell* is the crowning task and glory of the singer.

Nevertheless, with the exception of Garcia this is the plan pursued by all masters with whose works or method of teaching I am conversant.

In addition to the swelled tones indicated in music, the tone may be swelled, generally, on a pause (☉) on any notes of considerable value occurring at the commencement of a piece and in the *cantabile* movement generally whenever an opportunity offers. In such cases the length of the swell depends upon the quantity of breath at the command of the singer, or on the phrase that may chance to follow the swelled note.

*Slurred* notes must not be confounded with the *portamento*. In the slur, which is always indicated by the composer, the voice passes with *precision* from one note to another, and without any break in the sound.

*Dashed* notes should be rendered with purity and softness, like light harmonics. They are admirably suited both to grace and touching sentiment.

*Staccato* notes are left, of course, instantly. It is important that their intonation should be perfectly true on the instant.

*Marked* notes are best given by bass voices.

*Martellato* sounds, on the contrary, are best rendered by female voices.



*Pointed notes*, generally, receive an accent. Sometimes, however, the short, as well as the pointed note, receives an accent. But as a general rule the short note is unaccented and is to be given with neatness and precision.

Good masters in singing, like Conecchi, have written many exercises on pointed notes, for they are of great use in gaining power of tone, and in acquiring a proper accent. But pointed notes are exceedingly abused. Singers, like players, are too apt to point notes where they are neither so marked nor intended to be pointed: and again, where they *are* pointed, to point them much more than is indicated. This gives to execution a *hitch-y* and spasmodic quality far removed from a pure, round and good style. Give pointed notes their true value, as indicated, and no more.

### EXPRESSION.

Expression in music is dependent on three things:—accentuation; coloring; flexibility of voice. As regards the first, it will be understood, that as in speaking we always accent more strongly under an excited state of feeling, so in singing we find the same to be true. In a joyous *allegro*, therefore, we accent more strongly than in a calm *adagio*, and we attack notes most forcibly in the *gruppello*, *appoggiatura*, etc. The natural accentuation of the voice in ordinary conversation and social intercourse is the true basis of musical accentuation. The lights and shades are the same, except that when transferred to music they are somewhat intensified. But an important condition of right and good accentuation is an identification of the singer with the character he is supposed to represent. Without this, the accent will neither be true to nature nor consonant with art. The singer's mind should always be rather on the sentiment he is uttering than on the execution. If it is not, he will betray himself; for this is quickly detected. The singer should feel for the time all he is expressing, and be all that he represents:

"Science all is vain, lady, till the heart be touched and giveth forth its pain,"

and all the secrets of musical expression will remain unlocked to that singer whose heart is strange to the joy or sorrow he sings.

Correct coloring will almost naturally follow a heartfelt expression of the sentiment embodied. To a person who is alive to the situation it will be impossible to remonstrate or menace in the same tone of voice with which he supplicates or persuades.

The clear timbre should prevail in the utterance of gay and light-hearted sentiments and in *allegro* composition, generally; whilst the *sombre* timbre should prevail in *adagio* movements, and in the utterance of the pure and refined emotions of religion and love. The proper application of these two timbres, indeed, is essential to just expression. For oftentimes where words do not adequately convey the feeling, by these timbres it is well brought out.

It may be remarked, that the true timbres are *blended* only in cases where we wish to express indecision; perplexity; irony; ill-concealed grief, etc. Whenever the idea is a *precise* one, each timbre should be kept independent and maintained pure throughout.

Without flexibility of voice, no person can command that undulatory movement and that smoothness of transition, which are essential to rapid and vivid shading. True and good expression (like charity) will often cover a multitude of sins; and a person if not even gifted by nature with a "splendid voice," will often (and does often) thus bear away the palm from one who is,

### THREE THINGS TO BE BORNE IN MIND.

1st. The locality of performance. 2d. The adaptation of timbre to the sentiment. 3d. The intelligence (or lack of it) on the part of the public.

As to the first point, it must be remembered, that in a church, less passioned expression and more unction and simplicity are

required than in a concert-room or opera-house; again, it will be remembered, that in a large locality the effects must be necessarily *broader* than in a small one; by this I mean, that in a vast or open space, full tones, a highly colored expression and strongly accented sentiments are effective and telling, the finer shades of tone and more delicate style of expression being lost in large spaces. Singing in a spacious locality of course involves the risk of a person being unheard or proving ineffective. It is precisely here that preparatory education must come in. If properly instructed, the singer will know, that the more he tries to force the sound by sudden and violent efforts of respiration, and the more he essays unduly to increase the volume of his voice, the less will he succeed in being heard, and certainly in giving proper coloring to the music. The only method of procedure, if the singer finds he is not heard and not reaching the audience, is to *maintain the clear timbre throughout, in all its felat, and clearly and forcibly to articulate the consonants of the text.*

On the second point, I would urge the necessity of strictly adopting the timbre to the *sentiment*. The *sombre* and clear timbre express different things. For instance, apply to the word *happiness* the *sombre* timbre and your happiness is immediately turned to something less than happiness—perhaps to misery.

On the third point let an earnest word be said. Music has made rapid strides in America during the last few years, but it has not kept pace with the wonderful advancement of this country in other things—as in architecture, painting, physics. This country sadly lacks *permanent institutions of Art*, for the training of students, their encouragement by prizes, etc., opportunities of being heard by the public, and the establishment of some acknowledged critical tribunal. *Speculation* is the bane of Art in this country. Every new-comer undertakes it himself, or is involved in it by others. The aim necessarily is, to *please the public*—by whatever means. To *improve* as well as to please is never thought of. But how well the two can be combined is shown in the career of that noble artist, Jenny Lind, who advanced the musical taste of this country *fifty years*. And how?—simply by refusing to prostitute her powers to inferior Art, and by applying all her marvelous capacity of pleasing to high Art—which is as *appreciable by the public, adequately presented, as low Art*. Believe this, young students of music. Always give, in the *best manner, the best*. Honesty in Art is as much the best policy as in other things.

The most essential requirements, then, to achieve great success in vocal Art, are—a pure, flexible, well-trained organ—a soul and a cultivated intelligence—a correct and distinct pronunciation—an expressive face. With these, success is certain: aided by genius, *great success*; unaided by this, a success fully compensating for all study and trouble.

### HYGIENE OF THE VOICE.

Singing well is equivalent to *being well*—it is being cheerful, gay and enjoying good health. In order to this it is indispensably necessary to live a well-regulated life. Our best public singers are gifted with excellent constitutions. This is the *sine qua non* of a successful singer—there can be no good music without it.

Look at such singers as Albini, Grisi, Mario, Badiali, Brignoli, Amadio, Morelli, Beneventano and others: we must certainly admit, that they are the very type of health and good spirits. And how is this?

1st. The very exercise of singing is conducive to health.

2d. The singer, in order always to be ready to appear before the public must keep himself in good condition: he must be regular in all his habits, prudent as to his health, and *live on substantial food*.

This last remark brings me to a point on which I desire for a moment to dwell—namely—*food*.

A singer uses triple the amount of caloric of any other person. This gas must therefore adequately be replaced by proper sustenance. If this be not done the loss of the voice will follow and possibly phthisis.

I have recently met with an article on food in the *N. Y. Scalpel*

which so entirely embodies my own convictions, particularly as regards sustenance for the singer, that I will insert it here:—

"The diet should consist of both nitrogenized and non-nitrogenized aliment in due proportions. Though oily food contribute little, if any to the organization of the solid tissues of the body, it is indispensably important as a caloric element. In cold climates, where this element is most required, as in Kamtschatka, Greenland and other high northern countries, it properly becomes the staple food. On the contrary, in the tropical regions, where the body is subjected to excessive heat, the free use of oily food is dangerous and often productive of disease. In temperate climates, between these two extremes, the healthy nutriment of the body requires a judicious combination of the two great classes of aliment—nitrogenized and caloric food.

"An insufficient use of oily food is a common and most injurious error of diet. Infants at the breast are sometimes rendered weak and sickly by this error on the part of mothers, the milk, in consequence, becoming deficient of its oily constituent. Many children, also, after weaning, become sickly from want of oily nutriment. Deprived of the butter, to which they have been accustomed in the mother's milk, they are fed on cow's milk too much diluted, panada, arrowroot, or some simple farinaceous food. A common consequence of such feeding is general paleness of the skin and mucous membranes; the lips lose their natural florid hue; the ears are cold, white and translucent; the limbs and whole surface of the body are usually cold, with an occasional transient flush of heat, especially about the head; the bowels alternate between costiveness and diarrhoea, and the child has restless nights, with frequent starting in its sleep. In many cases of this common train of symptoms, the health is soon improved by simply adding a little butter to the ordinary food.

"With young girls, fashion sometimes deters from eating of fat meat, which is regarded as a sign of grossness and want of delicacy; and many, between the ages of thirteen and twenty years, manifest the injurious consequences of this error. The skin is flabby, cool, and blanched, and the whole system appears exsanguineous; the cheeks are sometimes flushed with a transient irritative, feverish heat, but there is a persistent coldness of hands and feet, and the aggregate heat of the body is deficient. The lymphatic glands of the neck become enlarged. The appetite is irregular and fastidious; especially in the morning, food is taken reluctantly, or utterly refused. In short, the general assemblage of symptoms indicate a scrofulous constitution. In most cases there is a morbid thirst, and the symptoms become aggravated by an excessive use of cold water and other drinks. If, perchance, the friends indulge a fashionable hydropathic monomania, the external use of cold water is brought in requisition, still more to lessen the vital heat, depress the powers of life, and aid the full development of phthisis.

"Most individuals who avoid fat meat also use little of butter and oily gravies; though many compensate for this want, in part at least, by a free use of these articles, and also milk, eggs, and various saccharine substances. But they constitute an imperfect substitute for fat meat, without which, sooner or later, the body is almost sure to show the effect of deficient calorification.

"That these striking facts are commonly unnoticed, the truth of which is rendered evident by observation and inquiry, is conclusive proof that this subject has received little attention. Its importance can hardly be doubted or over-estimated, when it is considered that full one-fifth of the human race is destroyed by phthisis. To parents, whose children have this aversion to oily food—this fearful sign of early dissolution—the subject is one of deepest interest. It also deserves the careful consideration of life-insurance companies, of young persons in making matrimonial alliances, and certainly of physicians, the professional public guardians of human life and health. The presumption will commonly hold true, that a person who habitually avoids fat meat at the age of twenty-one, will die of phthisis before forty-five.

"But the great importance of oily food, in relation to this disease, consists in its preventive efficacy. In most cases of unequivocally developed phthisis, all curative plans for treatment fail. Prevention is the great object: to accomplish which, I feel assured, a rational plan of diet—a proper combination of nitro-

genized and caloric food may be employed with the most salutary effect. The significant fact that the subjects of phthisis are, with a few exceptions, those who avoid fat meat, should be generally known. Young persons should be fully warned against this dangerous error. The gay miss of eighteen, whose countenance, to the practical observer, clearly shows the want of caloric nutriment, should be plainly told that if this error of diet is continued, phthisis will claim her as a victim before forty-five. In short all persons who avoid fat meat should fully understand their danger. It is no pleasant office to press upon the attention of our young friends and patrons such homely truths; but the physician who faithfully and candidly does it, will sometimes have the glad reflection of having saved a patient from premature decline."

In completion of this excellent article I will add here a statement of the food which the singer will find to conduce to perfect respiration. The chemists divide food into two classes: first, that which has the property of turning into blood; namely:—

Flesh and blood of animals (*la fibrine*).

White of eggs (*l'albume*).

Farinaceous (*le gluten*).

Milk (*la matiere caseuse*).

The second class is composed of substances containing a large proportion of carbonic: namely:—

Grease; Gum; Sugar; Wine.

As regards the last, let it be remembered, that *impure* wine or that containing too much alcohol, or other adulterating substances foreign to a pure wine, are very injurious to the voice.

*Malt liquors* of all kinds are also injurious.

We may rest assured, then, that in the substances of the first class, the singer will find his real *nourishment* (and I would advise him always to give the preference to the flesh and blood of animals rather than to vegetables), while the second-class substances will secure to him carbonic and hydrogen.

Leaving this subject of food, then (so vital to the singer), let us turn to other matters of importance.

Young ladies must avoid an *unnatural confinement of the waist*; and in their dress follow the shape and model of simple nature—which, they may be sure they cannot improve upon.

All singers should avoid exposing themselves to cold and damp air immediately after singing. If compelled, from any cause, however, to do this, they will find a preventive to injury in a glass of water (temperate, not ice-water) combined with sugar and a small glass of wine.

Fast walking, fast running, conversing loud, loud reading, immoderately loud laughing, are imprudent things, and fatigue the vocal organs. *Moderation* is the word—for singers as for all other persons.

Singing necessarily induces an unusual degree of susceptibility in the lungs and throat. Care should therefore be taken as to sudden variations of the weather. The best guard against this is flannel around the chest, which serves to keep it at an equal temperature.

Avoid singing with a piano-forte tuned too high.

Avoid singing immediately after eating: wait until the digestion is tolerably well accomplished: this varies, from two to three hours.

If there be irritation in the throat, stop singing immediately and gargle with honey and vinegar.

Never study more than *half-an-hour at a time*. Many a voice has been lost by an excess of continuous use. The chest is as necessary to the singer as the larynx or the lungs. In fact, singing brings into requisition the whole body as well as the spirit. Therefore singers, more than any other class of persons, need rest—rest of body; rest of heart. For not only the muscles need repose, but the emotions also which music calls in play. Hufland says: "None ought to sleep less than six hours or more than eight." Let singers remember this.

Now, none of the above rules can be slighted with impunity. The art of singing necessarily involves the Art of Health. Rightly learning to sing is learning to be healthy.

Let the student combine, then, with the art of song the Hygienic art, as here briefly indicated, and success will ultimately be his.

## EXERCISES FOR THE UNION OF THE CHEST AND MEDIUM REGISTERS.

For the position of the body in singing, see page 10. Let the student remember that it is of the utmost importance that he should not pass from one example to the other until he is perfectly sure of the first. On the literal observance of this rule depends his future progress.

For certain advantages afforded to the vocal organs, the word *sea* will be used; the *a* as in *father* or in the Italian word *scala*.

Take the *a* from the bottom of the throat.

The letter C indicates Chest tone.  
The letter M indicates Medium tone.  
The letter H indicates Head tone.  
This sign **|** indicates the place where breath must be taken.

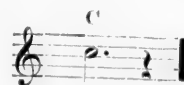
1.

*Moderato* C

Canto.

Piano.

In this and the following exercises, the *Tenor* will commence on this note; using the soprano clef, as is usually done by tenors in this country.



The Baritone and Bass will commence here:—



The use of the following exercise is to detect the true medium tone; it is a *model* intended to facilitate the student in getting at once the sound.

The first two notes (chest notes) must be sung with energy and fullness, while the third (the medium) will be sung with softness. As a general rule, however, the medium tones must be sung with the same intensity as the chest; the present case being an exception.

2.

*Tempo alla Cappella* C C M C C M *Con Dolcezza* M M M M M M

Canto.

Piano.

that he depends

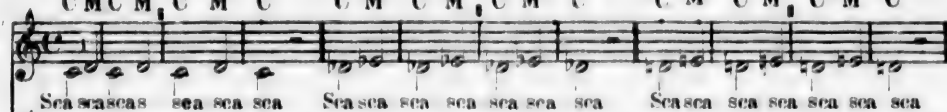
11.

getting  
ofness.  
ception.

5.

CMCM, CM C CM CM, CM C CM CM, CM C

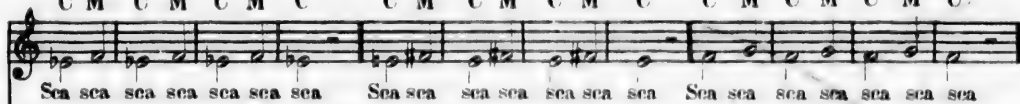
Canto



Piano



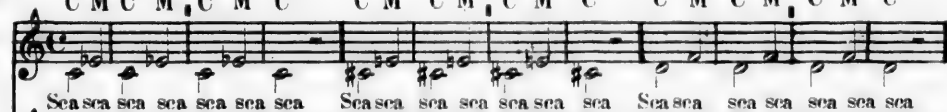
CM CM CM C CM CM CM C CM CM CM C



6.

CMCM, CM C CM CM, CM C CM CM, CM C

Canto



Piano



CM CM CM C CM CM CM C CM CM CM C



The transition of the voice from the chest tone to the median, when the same vowel is used must be effected distinctly, by the beginner, but without any over effort.

The breaking, or *accouché*, generally produced at first, in passing from one key note to the other should be made tolerably energetic. This will all, disappear in time.

**7.**

Canto

C C C C M M M M

Sea sea sea sea sea sea sea sea

Piano

*mf*

M M M M M M M M

Sea sea sea sea sea sea sea sea

*Moderato assai*

**8.**

Canto

C C C C M M M M M M M M M M

Sea . . . . . / . Sea . . . . .

Piano

*p*



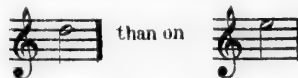
## EXERCISES ON THE THREE REGISTERS, CHEST, MEDIUM AND HEAD.

The union of the medium and head register does not require special study, as it is ordinarily effected without difficulty. However, sometimes the head tone is not distinct, and vacillates between these notes.



This imperfection can be easily remedied by aiming to produce upon the D the same quality of tone as that which naturally comes out on F.

It is better that the head tone should commence on



than on



9. *Moderato*

Canto. C ~ C ~ C ~ C ~ M M M

Sea sea sea sea sea sea sea

Piano. *mz*

M H H H H H H H

Sea sea sea sea sea sea sea

M M M M M M M M

Sea sea sea sea sea sea sea



10.

*Moderato*

Canto.

Handwritten notes: *Handwritten notes: C C C C M M M*

Sca sca sca sca sca sca sca

Handwritten notes: *Handwritten notes: M H H H H H H H*

Sca sca sca sca sca sca sca

Handwritten notes: *Handwritten notes: M M M M M M M M*

Sca sca sca sca sca sca sca

EXERCISES UPON TWO NOTES.

In this exercise the two notes must be sung with great equality, and care taken to shir them well, giving to each note a full, round tone, but of small intensity. Be careful also of the intonation, as the second note, is apt to be flat.

11.

*Moderato.*

Canto.

Handwritten notes: *Handwritten notes: C*

Sca . . . . . sca

Piano

C. . . . .

Sea. . . . . sea. . . . .

C. . . . .

Sea. . . . . sea. . . . .

C. . . . .

Sea. . . . . sea. . . . .

(One C and the other M, alternatingly)

C M. . . . .

Sea. . . . . sea. . . . .

C M. One C and one M

Sea . . . . . sca . . . . .

M. . . . .

Sea . . . . . sca . . . . .

M. . . . .

Sea . . . . . sca . . . . .

M. . . . .

Sea . . . . . sca . . . . .

M. . . . .

Sea . . . . . sea

M. . . . .

Sea . . . . . sea

M. . . . .

Sea . . . . . sea

M H (One M and one H) . . . . . M

Sea . . . . . sea

M H (One M and one H) . . . . . M

Sea . . . . . sea

Up to this point the Tenor has sung with chest tone. He will now begin to try to unite the two registers chest and medium; in this way.

C M C M C M C M C

He is never to carry the chest tone, however, (higher than ) He is also to follow the rule given for Soprano

voices; in ascending to employ the chest as much as possible; in descending the medium. These remarks apply also to the Baritone only this will commence the exercises a minor third lower, thus:

H . . . . .

Sea . . . . . sea

H . . . . .

Sea . . . . . sea

H. . . . .

Sea . . . . . sea . . . . .

H. . . . .

Sea . . . . . sea . . . . .

## EXERCISES ON THREE NOTES

The third note is very apt to be flat. Let the Master be careful that it is quite correct. In singing the scale, not only the *third* but the *seventh* is too much neglected, as to correct intonation.

12. *Moderato*

C. . . . .

Canto. Sea . . . . . sea . . . . .

*Legato.*

Piano.

C. . . . .

Sea . . . . . sea . . . . .

C C M M (Two C and two M alternatingly) . . . . .C

C C M M (Two C two M) . . . . .C

C M M M (One C three M) . . . . .C

C M M M (One C three M) . . . . .C



Sea . . . . . sea . . . . .

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note 'Sea' followed by a dotted half note 'sea'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a fermata over the final notes.

M. . . . .

Sea . . . . . sea . . . . .

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'Sea' and a dotted half note 'sea'. The piano accompaniment maintains the eighth-note pattern. The system ends with a fermata.

M. . . . .

Sea . . . . . sea . . . . .

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'Sea' and a dotted half note 'sea'. The piano accompaniment maintains the eighth-note pattern. The system ends with a fermata.

M. . . . .

Sea . . . . . sea . . . . .

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'Sea' and a dotted half note 'sea'. The piano accompaniment maintains the eighth-note pattern. The system ends with a fermata.

M M H M(Like the first measure) . . . . .

M M H M(Like the first measure) . . . . .

M H H H(Like the first measure) . . . . .

M H H H(Like the first measure) . . . . .

H. . . . .

Sea . . . . . sea . . . . .

H. . . . .

Sea . . . . . sea . . . . .

## EXERCISES UPON FOUR NOTES

The fourth note, in these exercise, is apt to be too sharp. This arises from a certain attraction of the sub-dominant (4th) toward the dominant (5th). This is chiefly observable in some brass instruments, like the post-horn; but it is also a tendency in the human voice. To avoid this it will be necessary slightly to accent the third.

✓

13. *Moderato.* These notes ail chest.

C. . . . .

Canto. *Sea* *Sempre legato ed eguali.* *Sea*

Piano. *mz*

C C C M M M. Three C and three M . . . . . C

First exercise: "Three C and three M". The vocal line features a melody with three eighth-note groups, each marked with a '3' and a slur. The lyrics "Sea" and "sea" are placed under the first and second groups respectively. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand.

C C M M M M. Two C and four M . . . . . C

Second exercise: "Two C and four M". The vocal line has two eighth-note groups marked with '3' and slurs, followed by a quarter note. The lyrics "Sea" and "sea" are under the first two groups. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

C C M M M M. Two C and four M. . . . . C

Third exercise: "Two C and four M". Similar to the second exercise, it features two eighth-note groups marked with '3' and slurs, followed by a quarter note. The lyrics "Sea" and "sea" are under the first two groups. The piano accompaniment remains consistent with the previous exercises.

C M M M M M. One C and five M . . . . . C

Fourth exercise: "One C and five M". The vocal line begins with a single eighth-note group marked with '3' and a slur, followed by five more eighth-note groups. The lyrics "Sea" and "sea" are under the first and second groups. The piano accompaniment follows the same pattern of eighth notes in the left hand and chords in the right hand.

C M M M M M One C and five M

C

Sea. . . . . sea. . . . .

M. . . . .

Sea. . . . . sea. . . . .

M. . . . .

Sea. . . . . sea. . . . .

M. . . . .

Sea. . . . . sea. . . . .

M M M H M M. Five M and one H . . . . . M

M M H H M M. Three M and three H . . . . . M

M M H H H M. Three M and three H . . . . . M

M H H H H H. One M and five H . . . . . M



M H H H H H. One M and five H . . . . . M

Sea . . . . . sea

All Head

H. . . . .

Sea . . . . . sea

### EXERCISES UPON FIVE NOTES

The more we increase the number of notes, the greater must be the care of the pupil to sing with equality the descending notes, which are prone to be hurried in their descent.

14. *Moderato* C. . . . M . . . . . Four C and four M . . . . . C

Canto

Sea . . . . . sea

Piano

C . . . M Three C and five M . . . . . C

The first exercise is titled 'Three C and five M'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, starting on a middle C and ending on a C. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and common time. It provides harmonic support with chords and moving lines in both hands. The lyrics 'Sea' and 'sea' are written below the vocal line.

C . . M Two C and six M . . . . . C

The second exercise is titled 'Two C and six M'. It follows the same format as the first, with a vocal line and piano accompaniment in one sharp and common time. The vocal melody is more complex, involving more sixteenth notes. The piano accompaniment continues to provide harmonic support. The lyrics 'Sea' and 'sea' are present.

C . . M Two C and six M . . . . . C

The third exercise is also titled 'Two C and six M'. It maintains the same key signature and time signature. The vocal line and piano accompaniment are designed to further develop the student's technique with similar rhythmic patterns. The lyrics 'Sea' and 'sea' are included.

C M . One C and seven M . . . . . C

The fourth exercise is titled 'One C and seven M'. It is the most technically demanding of the four on this page, featuring a more intricate vocal melody with many sixteenth notes. The piano accompaniment remains consistent in style. The lyrics 'Sea' and 'sea' are present.

C M . One C and seven M . . . . . C

Sea . . . . . sca . . . . . C

M . . . All Medium . . . . . M

Sea . . . . . sca . . . . . M

M . . . . H Seven M and one H . . . . . M

Sea . . . . . sca . . . . . M

M . . . H M Seven M and one H . . . . . M

Sea . . . . . sca . . . . . M

M . . . H . . . M. Five M and three H . . . . . M

Sea. . . . . sea. . . . .

This musical exercise is written for voice and piano. The voice part is on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of a series of eighth notes, grouped into five measures of three notes each (labeled 'M') and three measures of two notes each (labeled 'H'). The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support with chords and single notes.

M . H . . . . . M. Three M and five H . . . . . M

Sea. . . . . sea. . . . .

This musical exercise follows the same format as the first. The voice part consists of one measure of two notes (M), followed by five measures of two notes (H), and ends with one measure of two notes (M). The piano accompaniment provides harmonic support.

M . H . . . . . M. Three M and five H . . . . . M

Sea. . . . . sea. . . . .

This musical exercise is identical to the second one, featuring one measure of two notes (M), five measures of two notes (H), and a final measure of two notes (M).

M H . . . . . M H. One M and seven H . . . . . M

Sea. . . . . sea. . . . .

This musical exercise consists of one measure of two notes (M), followed by seven measures of two notes (H), and ends with one measure of two notes (M). The piano accompaniment provides harmonic support.

15. *Moderato* C . . . M. Four C and six M . . . C

Canto. *Sea* . . . *Sea*

Piano. *mz*

C . . . M. Three C and seven M . . . C

*Sea* . . . *Sea*

C . . . M. Two C and eight M . . . C

*Sea* . . . *Sea*

C . . . M. Two C and eight M . . . C

*Sea* . . . *Sea*

The musical score is written for voice and piano. The vocal part is in a single staff with a treble clef, and the piano part is in two staves (treble and bass clefs). The tempo is marked 'Moderato'. The exercise is divided into four systems, each with a specific number of C and M notes: 'Four C and six M', 'Three C and seven M', 'Two C and eight M', and 'Two C and eight M'. The lyrics are 'Sea' and 'mz'. The piano part includes a 'mz' (mezzo) marking.

C M. One C and nine M

C

Sea . . . . . sea . . . . .

M. One C and nine M

C

Sea . . . . . sea . . . . .

M. . . . . H M. All Meblun except one Head

M

Sea . . . . . sea . . . . .

M. . . . . H. Seven M and three H

M

Sea . . . . . sea . . . . .



M . . . H . . . M. Seven M and three H . . . . . M

Sea . . . . . sca

M . . . H . . . . . M. Five M and five H . . . . . M

Sea . . . . . sca

M . . . H . . . . . M. Three M and seven H . . . . . M

Sea . . . . . sca

## EXERCISES UPON SEVEN NOTES .

The voice being prone to diminish the intervals of the scale, and especially to sing the 7th too flat, both ascending and descending, it is necessary to accent the 7th rather more than any other note.

16. C . . . M. Four C and eight M . . . . . C

*Moderato*

Canto. Sea . . . . . sca

*Legato*

Piano.

The respiration must be deep and easy

C . . M Three C and nine M

The first exercise is titled "Three C and nine M". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The word "Sea" is written below the piano part in two measures.

C . M . . . Two C and ten M

The second exercise is titled "Two C and ten M". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The word "Sea" is written below the piano part in two measures.

C . M Two C nine M and one H

The third exercise is titled "Two C nine M and one H". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The word "Sea" is written below the piano part in two measures.

C . M . . One C ten M and one H

The fourth exercise is titled "One C ten M and one H". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (6, 8, 6, 8). The word "Sea" is written below the piano part in two measures.

C M. One C ei ht M and three H . . . . . C

Sea . . . . . sea

This musical exercise is in C major, 4/4 time. The vocal line consists of a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line (C3, D3, E3, F3, G3, A3, B3, C4) and a treble line with chords. The exercise is divided into two measures by a double bar line.

M . . . H . M. Nine M and three H . . . . . M

Sea . . . . . sea

This musical exercise is in D major, 4/4 time. The vocal line consists of a series of eighth notes: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line (D3, E3, F#3, G#3, A3, B3, C4, D4) and a treble line with chords. The exercise is divided into two measures by a double bar line.

M . . . H . . . M . Seven M and five H . . . . . M

Sea . . . . . sea

This musical exercise is in E major, 4/4 time. The vocal line consists of a series of eighth notes: E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line (E3, F#3, G#3, A3, B3, C4, D4, E4) and a treble line with chords. The exercise is divided into two measures by a double bar line.

M . . . H . . . M . Five M and seven H . . . . . M

Sea . . . . . sea

This musical exercise is in F# major, 4/4 time. The vocal line consists of a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line (F#3, G#3, A3, B3, C4, D4, E4, F#4) and a treble line with chords. The exercise is divided into two measures by a double bar line.

## EXERCISES UPON EIGHT NOTES.

When the pupil can sing the scale with equality and with perfect intonation, he may rest assured that the most difficult part of his task is accomplished. It is still best that in the ascending scale he should sing more strongly the first three notes, and in descending give heed to the 7th; but he can now give rather more attention to other things.

17. *Four C. and ten M.*

*Moderato*

Canto. *seca. Legatissimo*

Piano. *p*

This musical score is for exercise 17, titled 'Four C. and ten M.'. It is marked 'Moderato'. The vocal part (Canto) is written on a single staff in C major, starting on middle C and ascending to G4. The piano accompaniment (Piano) is written on a grand staff (treble and bass clefs) in C major, featuring a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The exercise is marked 'seca. Legatissimo' and 'p' (piano).

*Three C and eleven M.*

C. . . . . M. . . . . M. . . . . C

*seca.*

This musical score is for exercise 18, titled 'Three C and eleven M.'. It is marked 'seca.'. The vocal part (Canto) is written on a single staff in C major, starting on middle C and ascending to G4. The piano accompaniment (Piano) is written on a grand staff in C major, featuring a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

*Two C, eleven M, and one H.*

C. . M. . . . . H. M. . . . . C

*seca.*

This musical score is for exercise 19, titled 'Two C, eleven M, and one H.'. It is marked 'seca.'. The vocal part (Canto) is written on a single staff in C major, starting on middle C and ascending to G4. The piano accompaniment (Piano) is written on a grand staff in C major, featuring a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

HASSINI'S VOCAL METHOD  
Two C, nine M, and three H.

C . . . M . . . . H . . . . M . . . . . C

Sea . . . . . sca . . . . .

One C, ten M, and three H.

C . M . . . . H . . . . M . . . . . C

Sea . . . . . sca . . . . .

One C, eight M, and five H.

C . . M . . . . H . . . . M . . . . . C

Sea . . . . . sca . . . . .

Nine M, and five H.

M . . . . . H . . . . . M

Sea . . . . . sca . . . . .

EXERCISE ON THIRDS.

Whatever may be the intelligence or the musical capacity of the pupil, if he has conscientiously pursued the system this far he must have employed a period of at least two months.

But by this time he must have become familiar with the different registers and their use; they will therefore no longer be indicated. Strict attention must be paid to this matter however, remembering that the Chest register is prone to rise and destroy the Medium; particularly in Baritones and Tenors. These singers often mistake a so called *mixed* voice, or *voce bianca*, for pure Medium and Chest. The use of the mixed voice is dangerous to the vocal organs, and the tone itself is poor.

The pupil will always precede the study of exercises by singing the two scales, No. 9 and 10; employing pure registers, and a full equal tone.

18.

1 *p* Sea *cres* sea *dim*

2 Sea sea

3 *\** Sea sea

4 Sea sea

5 Sea sea

6 Sea sea

7 Sea sea

8 *\** Sea sea

Piano *p*

\* Accent the first note of the triplet



79 00  
12-2-2

EXERCISE UPON VARIED THIRDS

19.

1 Sea . . . . . sea . . . . .

2 Sea . . . . . sea . . . . .

3 Sea . . . . . sea . . . . .

4 Sea . . . . . sea . . . . .

5 Sea . . . . . sea . . . . .

6 Sea . . . . . sea . . . . .

7 Sea . . . . . sea . . . . .

8 Sea . . . . . sea . . . . .

Piano *p*

The image shows a page from a music book titled 'HANSEN'S VOCAL METHOD'. The exercise is 'EXERCISE UPON VARIED THIRDS'. It consists of eight vocal staves, numbered 1 through 8, and a piano accompaniment at the bottom. Each vocal staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, with a dotted line below for lyrics. The lyrics are 'Sea . . . . . sea . . . . .'. The piano accompaniment is in the bottom staff, marked 'Piano' and 'p'. It features a bass line with eighth notes and a treble line with chords.

## EXERCISES ON SIXTEENTH AND VARIED THIRDS.

The accentuation of the following exercises is entirely different from that of triplet, and the only note marked must be the first of each group.

20. *Sempre legato*

1. Sea . . . . .

2. Sea . . . . .

3. Sea . . . . .

4. Sea . . . . .

5. Sea . . . . .

6. Sea . . . . .

7. Sea . . . . .

8. Sea . . . . .

Piano

If the singer find a difficulty in singing the four measures of the foregoing exercises with one breath, he will employ two, and sing as marked below.

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

Sea . . . . .

The piano accompaniment at the bottom consists of two staves. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a simple bass line. The music is in 4/4 time and the key signature has two sharps (F# and C#).

## EXERCISES TO SECURE THE RIGHT ACTION OF THE GLOTTIS.

In commencing these exercises I stated that the word *sca* would be used on account of certain advantages its structure secured, as to a pleasant and natural position of the mouth, and the proper stroke of the glottis.

I need not here dilate upon the difficulty of obtaining from a beginner in the study of music a correct emission of the vowel *a* it is sufficient that this is the fact, and it was to avoid the loss of time that the word *sca* was used.

But we have now arrived at a point where we can dispense with it, and use the proper vowel *a*.

In singing, if you wish to alight upon the tone with neatness, with true intonation, and will not have the tone preceded by some undesirable aspiration, like *h'a*; or, if you wish to avoid wasting a particle of your breath, the proper action of the glottis must be employed.

The following four exercises are written with a view to this end, and will prove a valuable study, not only on account of this glottis-stroke, but as a means of learning how to command the motions of the diaphragm.

Baritone voices will find these exercises of special use.

Let there be a short interval, or rest, between every note, apply neatly to the first note the syllable *sca*, and then, without taking breath or changing the position of the pharynx, pronounce *a* to the other notes, precisely as you did in its connection with *sca*. The principal agent in this exercise is the diaphragm. Let every note be given with an outward impulsion of the diaphragm. It can easily be felt by holding your hand on the lower part of your chest. Begin very slowly and take the *a* from the bottom of the throat. Recollect that the *a* has the Italian sound, like *ah*.

21.  
Canto*Lento.*

Sea a a a a a a a a a a a a a a a a

Piano

mz

mz

Sea a a a a a a a a a a a a a a a a

mz

## 21 Bis.

Repeat the exercise with the above accompaniment in the following way.

Moderato.

Sea a a a a a a a a a a a a a a a a

Sea a a a a a a a a a a a a a a a a



*Handwritten: a.*

a. . . . . a. . . . . a. . . . . a. . . . .

a. . . . . a. . . . . a. . . . . a. . . . .

SECOND EXERCISE.

24. *Moderato*

Canto. *Legato*

a. . . . . a. . . . . a. . . . .

a. . . . . a. . . . . a. . . . .

Piano. *mz*



The first exercise consists of two systems. Each system has three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment (grand staff). The vocal parts are marked with 'a.' and dotted lines, indicating a vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second exercise consists of two systems. Each system has three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment (grand staff). The vocal parts are marked with 'a.' and dotted lines, indicating a vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

## THIRD EXERCISE ON VELOCITY.

25.

Canto.

The third exercise is numbered 25. It features a vocal part (Canto) and a piano accompaniment (Piano). The vocal part consists of two staves (treble clef) with a vocal line marked 'a.' and dotted lines. The piano accompaniment consists of two staves (grand staff) with a steady eighth-note bass line and chords in the right hand. The tempo is marked 'mz' (moderato).

Piano.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the top staff is a dotted line with the letter 'a.' indicating a vocal line. The middle staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including slurs and ties. Below the middle staff is a dotted line with the letter 'a.' indicating a vocal line. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing a piano accompaniment with eighth and sixteenth notes, including slurs and ties.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the top staff is a dotted line with the letter 'a.' indicating a vocal line. The middle staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including slurs and ties. Below the middle staff is a dotted line with the letter 'a.' indicating a vocal line. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing a piano accompaniment with eighth and sixteenth notes, including slurs and ties.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the top staff is a dotted line with the letter 'a.' indicating a vocal line. The middle staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including slurs and ties. Below the middle staff is a dotted line with the letter 'a.' indicating a vocal line. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing a piano accompaniment with eighth and sixteenth notes, including slurs and ties.

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, featuring a series of eighth-note runs and slurs. Below it is a dotted line with the letter 'a' at the beginning, indicating a vocal exercise. The middle staff is a vocal line with a treble clef, also featuring eighth-note runs and slurs. Below it is another dotted line with the letter 'a' at the beginning. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes.

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, featuring a series of eighth-note runs and slurs. Below it is a dotted line with the letter 'a' at the beginning, indicating a vocal exercise. The middle staff is a vocal line with a treble clef, also featuring eighth-note runs and slurs. Below it is another dotted line with the letter 'a' at the beginning. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes.

The third system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, featuring a series of eighth-note runs and slurs. Below it is a dotted line with the letter 'a' at the beginning, indicating a vocal exercise. The middle staff is a vocal line with a treble clef, also featuring eighth-note runs and slurs. Below it is another dotted line with the letter 'a' at the beginning. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes.

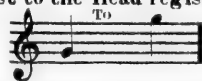
The following exercises are of some importance. It will be observed, that in the interval from



the voice passes from the Chest to the Medium register: while from



it passes from the Chest to the Head register. Again from



and still above, the voice sings in the so-called *falsestto* region of the voice, which it will be remembered, includes both the Medium and Head register (see page 6).

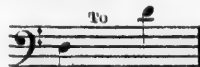
Now this passage from the Chest to the *falsestto* should be well marked and the voice be allowed, in

these exercises, strongly to produce the breaking or *hiccough*, which it will naturally do in passing thus from one tube to another; while on the other hand, when singing in the *same* tube, whether Chest or *Falsestto*, all intervals must be passed over smoothly, as will prove natural.

The same fact applies to Tenors and Baritones; but the Tenors will change from one region of the voice to the other thus:



and the Baritone thus:



The beauty of the male voice is the Chest tone; and this tone may consequently be carried proportionately higher than in the female voice. (Contraltos excepted.)

### EXERCISE ON THE INTERVAL OF THE OCTAVE.

26.

*Moderato.*

(a)

Canto.

Piano.

Handwritten notes above the first staff: *e*, *ah*, *ah*, *a*, *ah*, *ah*, *a*, *eb*.

Handwritten notes above the first staff: *ah*, *c#*.

# EXERCISES FOR CONTROLLING THE OSCILLATORY MOTION OF THE LARYNX.

Absolute control of the motions of the larynx are just as important to the singer as the control of the fingers to the pianist. The larynx rises with ascending notes and falls with descending; and the smoother and better graduated the motion of the larynx, the smoother and purer, the more distinct and equal will be the execution.

The shake is produced by a rapid oscillation of the larynx, up and down, as in a piston.

The singer who accomplishes a passage of agility, or a shake (as is possible to do) with the larynx in one immovable position, will never be able to give strength power or animation to the performance; on the contrary, the performance will be feeble, insipid, and soulless. This style of singing we call in Italy *scala, trillo cavallino*; the neighing style of trill and scale-singing, is one occasionally heard even in this country.

The following exercises are written expressly to learn the control of the larynx.

The singer can easily ascertain if he does this well, by resting his finger lightly on the larynx, and observing if it moves up with the ascending and down with the descending notes.

Let the time be well marked, and the breath taken gently

27. *Moderato* \*

Canto.

1 a . . . . . a . . . . .

2 a . . . . . a . . . . .

3 a . . . . . a . . . . .

4 a . . . . . a . . . . .

Piano. *mx*

*mx*

\* Mark well the first note with the stroke of the glottis.



The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one flat (B-flat). They contain a continuous melodic line with many slurs and ties. Below each of these four staves is a dotted line with a single 'a' centered under it, indicating a sustained vowel sound. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, with the label 'mz' written below the bass staff. It contains a few chords and a single note in the bass line.

The second system of the musical score also consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one flat (B-flat). They contain a continuous melodic line with many slurs and ties. Below each of these four staves is a dotted line with a single 'a' centered under it, indicating a sustained vowel sound. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, with the label 'mz' written below the bass staff. It contains a few chords and a single note in the bass line.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). They contain complex, rapid melodic lines with many beamed sixteenth and thirty-second notes. Below each vocal staff is a dotted line with a small 'a' at the beginning and end, likely indicating a vocal range or a specific note. The fifth staff is a piano accompaniment, featuring a grand staff (treble and bass clefs) with a key signature of one flat. It contains block chords and some moving lines, primarily in the bass register.

The second system of the musical score also consists of five staves, mirroring the structure of the first system. The top four staves are vocal parts with treble clefs and a key signature of one flat, containing rapid, beamed melodic passages. Each vocal staff is followed by a dotted line with a small 'a'. The fifth staff is the piano accompaniment, shown in a grand staff with a key signature of one flat, featuring block chords and some movement in the bass line.

## EXERCISE ON THREE VOWELS.

As soon as the singer has attained to a certain degree of execution in singing with the vowel *a*, and has assured himself of the proper position of the pharynx, that position necessary to secure the purest, and most distinct sound of the *a*, he should then advance to the practise of exercises on the vowel *e*, and *o*, being very careful in doing so to retain, as nearly as possible, the same position of the pharynx as in *a*.

Read again what has been said on page 14.

Sing the following exercise first with *a*, then with *e*, give to the last vowel the sound as the Italian word *Bello*; *Bene*; and to *o*, the sound as in *lode*; *loggia*.

28.

*Moderato.*

Canto.

Piano.

The musical score for Exercise 28, 'Moderato', is presented in three systems. Each system contains a vocal line (Canto) and a piano accompaniment (Piano). The vocal line is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. The first system includes lyrics 'a', 'e', and 'o' under the vocal line. The second system includes the lyric 'a'. The third system includes the lyric 'a'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo is marked 'Moderato'.

### EXERCISES ON THE CHROMATIC SCALE.

With the foregoing exercise we end the tedious task of uniting the two registers, of gaining the right position of the pharynx necessary to produce the best possible quality of tone, of securing the right movements of the larynx and an agile use of this mechanism.

We will now attend to the application of the foregoing to the four most important vocal accomplishments, viz: *Chromatic scales, Arpeggios, Dynamics, and the Shake.*

Commencing with the Chromatic scale, the pupil must sing in very moderate time, and pay great attention to the half-tone intervals, which are very difficult to gain.

The student will not pass from one exercise to the next without having well assured himself that he has mastered the first.

**29.** *Moderato.*

Canto.

Piano.

*mf*

*p*

*mf*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in the treble clef and the left hand in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a vocal line with lyrics "a . . . . . a . . . . . a . . . . . a . . . . ." and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

First system of musical notation. The vocal line (treble clef) contains a melodic phrase with slurs and a dotted line. The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a *p* (piano) dynamic marking.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

First system of musical notation. The vocal line includes a melody with notes and rests, with 'a' marks indicating vocal entries. The piano accompaniment features a complex, rhythmic pattern in the right hand and chords in the left hand.

Second system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte).

Third system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano).

Fourth system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment includes dynamic markings 'mf' (mezzo-forte).



First system of musical notation. The vocal line (treble clef) contains the syllable "a." followed by a dotted line, then "a." followed by a dotted line, and finally "a." followed by a dotted line. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part begins with a *p* (piano) dynamic and ends with a *mf* (mezzo-forte) dynamic.

Second system of musical notation. The vocal line (treble clef) contains the syllable "a." followed by a dotted line, then "a." followed by a dotted line, and finally "a." followed by a dotted line. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part begins with a *p* (piano) dynamic and ends with a *mf* (mezzo-forte) dynamic.

Third system of musical notation. The vocal line (treble clef) contains the syllable "a." followed by a dotted line, then "a." followed by a dotted line, and finally "a." followed by a dotted line. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part begins with a *p* (piano) dynamic and ends with a *mf* (mezzo-forte) dynamic.

Fourth system of musical notation. The vocal line (treble clef) contains the syllable "a." followed by a dotted line, then "a." followed by a dotted line, and finally "a." followed by a dotted line. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part begins with a *p* (piano) dynamic and ends with a *f* (forte) dynamic.

No 30  
J.H.

Canto.

Piano.

First system of musical notation. The vocal line (treble clef) features a melodic line with a fermata over the final note, marked with a '1' above it. The piano accompaniment (grand staff) includes dynamic markings *mf* and *p*, and a final chord marked *f*.

Second system of musical notation. Similar to the first, it features a vocal line with a fermata and a piano accompaniment with dynamic markings *mf*, *p*, and *f*.

Third system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment includes dynamic markings *mf*, *p*, and *f*.

Fourth system of musical notation. The vocal line features a melodic line with a fermata. The piano accompaniment includes dynamic markings *mf*, *p*, and *f*.

Canto.

The musical score is arranged in four systems. Each system contains a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is written in grand staff (treble and bass clefs). The vocal line features a melodic line with a fermata over the first measure of each system and a dotted line indicating a breath or pause. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

## 31.

*Moderato.*

Canto.

Piano.

This musical score is for exercise 31, marked *Moderato*. It consists of a vocal line (Canto) and a piano accompaniment (Piano). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The score is divided into three systems. The first system shows the vocal line starting with a half note 'a' followed by a dotted half note 'a', and the piano accompaniment starting with a half note 'a' followed by a dotted half note 'a'. The second system shows the vocal line with a half note 'a' followed by a dotted half note 'a', and the piano accompaniment with a half note 'a' followed by a dotted half note 'a'. The third system shows the vocal line with a half note 'a' followed by a dotted half note 'a', and the piano accompaniment with a half note 'a' followed by a dotted half note 'a'. The piano accompaniment features a variety of chords and arpeggios, with some measures marked *mf* (mezzo-forte). The vocal line is marked with a *mf* (mezzo-forte) dynamic in the first system.

The first system of the musical score consists of two staves. The upper staff is for the vocal part, written in a single treble clef with a key signature of one sharp (F#). It contains a melodic line with various intervals and a dotted line indicating a sustained note. The lower staff is for the piano accompaniment, written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex harmonic texture with many beamed sixteenth notes and a dynamic marking of *mf* (mezzo-forte).

The second system of the musical score also consists of two staves. The vocal staff continues the melodic line from the first system, with a key signature change to one flat (Bb) indicated by a flat sign. The piano accompaniment continues with similar complex textures. The system concludes with a dynamic marking of *f* (forte) in the piano part.

**32.** *Moderato.*

Canto.

Exercise 32 is marked *Moderato.* and is divided into two parts: Canto (vocal) and Piano (piano). The Canto part is written in a single treble clef with a key signature of one sharp and a 4/4 time signature. It features a melodic line with a dotted line indicating a sustained note. The Piano part is written in a grand staff with a key signature of one sharp and a 4/4 time signature. It features a complex harmonic texture with many beamed sixteenth notes and a dynamic marking of *mf* (mezzo-forte).



The musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The vocal lines are written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The vocal lines feature various melodic patterns, including runs and sustained notes, with some systems having multiple vocal parts. The piano accompaniment provides harmonic support with chords and moving lines. The dynamics include 'mf' (mezzo-forte) at the end of the sixth system.

## 33.

*Moderato*

Canto.

Piano.

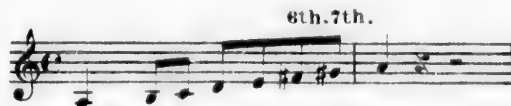
The musical score for exercise 33, titled "Moderato", is presented in four systems. Each system consists of a vocal line (Canto) and a piano accompaniment (Piano). The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score begins with a vocal line starting on a dotted half note, followed by a piano accompaniment. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The exercise is marked with a dynamic of *mf* (mezzo-forte) for the piano part. The vocal line includes a series of notes, some of which are marked with a dot and a line, indicating a specific pitch or duration. The piano accompaniment includes a series of chords and moving lines, providing a harmonic support for the vocal melody. The exercise is divided into four systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score begins with a vocal line starting on a dotted half note, followed by a piano accompaniment. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The exercise is marked with a dynamic of *mf* (mezzo-forte) for the piano part. The vocal line includes a series of notes, some of which are marked with a dot and a line, indicating a specific pitch or duration. The piano accompaniment includes a series of chords and moving lines, providing a harmonic support for the vocal melody.

The page contains four systems of musical notation, each consisting of a vocal line and a piano accompaniment. The vocal lines are written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The music is in 4/4 time and features a key signature of one flat (B-flat). The vocal lines are characterized by a series of eighth and sixteenth notes, often grouped in beamed patterns, and are frequently accompanied by a dotted line with the letter 'a' underneath, indicating a specific vocal exercise or pitch. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The first system shows a vocal line with a series of eighth notes, followed by a dotted line with 'a' underneath. The second system shows a vocal line with a series of eighth notes, followed by a dotted line with 'a' underneath. The third system shows a vocal line with a series of eighth notes, followed by a dotted line with 'a' underneath. The fourth system shows a vocal line with a series of eighth notes, followed by a dotted line with 'a' underneath.

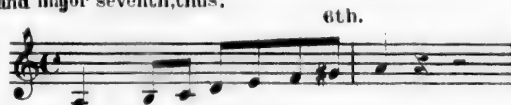
## MINOR SCALES AND EXERCISES

The Minor Scales and Exercises are generally considered by singing Masters of secondary importance. An exception to this will be found in Mr. G. H. Curtis' admirable "School Vocalist," lately published by Barnes & Co., New York. In my opinion, and judging as well by my experience, the study of the Minor Scales is as necessary as that of the Major Scales and Exercises.

The Minor Scales are arbitrarily written, sometimes with the major sixth, and seventh, thus:



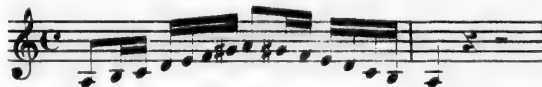
and other times with the minor sixth, and major seventh, thus:



In descending, the Scales are written with the minor sixth and seventh, thus:



But Composers often, in order to produce a *Dura Espressione* (forcible expression,) write the ascending and descending scale with the seventh major, and sixth minor, thus:



This is the scale that I have adopted in my Exercises; although it includes the Augmented second, an interval which it is rare—very rare to hear sung correctly. However, the singer may also study as well the other Minor Scales with the proper accompaniments; thus:

34. Be very careful of the intonation.

Moderato. (a)

Canto.

Piano.

(a) Those who cannot sing the first four bars with one respiration will sing thus,



The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes, with some notes beamed together. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and arpeggiated figures. The bottom staff is a piano accompaniment in bass clef, also featuring chords and arpeggiated figures. Dynamic markings include *mf* (mezzo-forte) in the middle staff and *f* (forte) in the bottom staff.

The second system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes, with some notes beamed together. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and arpeggiated figures. The bottom staff is a piano accompaniment in bass clef, also featuring chords and arpeggiated figures. Dynamic markings include *f* (forte) in the bottom staff.

The third system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes, with some notes beamed together. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and arpeggiated figures. The bottom staff is a piano accompaniment in bass clef, also featuring chords and arpeggiated figures. Dynamic markings include *f* (forte) in the bottom staff.

The fourth system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes, with some notes beamed together. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and arpeggiated figures. The bottom staff is a piano accompaniment in bass clef, also featuring chords and arpeggiated figures. Dynamic markings include *mf* (mezzo-forte) in the middle staff and *f* (forte) in the bottom staff.

HANSEN'S VOCAL METHOD.  
EXERCISE IN MINOR.

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35. Mark well the first note in each group and *slacken* a little the last four notes of the third bar.

Canto. *Moderato.* (a)

Piano. *Legatissimo* *p*

*legato* *p*

*legato* *p*

*legato* *p*

(a) Sing thus if taking Breath



## 36

## EXERCISE IN MINOR.

Canto. *Legato*

Piano. *p*

*legato*

*legato*

*p* *f*

(a) Sing thus if taking Breath



## REGULAR MINOR SCALE

## 37.

Canto. *Legato*

Piano.

## EXERCISES ON ARPEGGIOS

The study of Arpeggios is of all vocal accomplishments the most troublesome, as regards the attainment of that degree of perfection which enables the singer to use Arpeggios with ease, and without the appearance of effort.

The difficulty is, to sing Arpeggios with perfect equality of tone in every note whatever may be the intervals, and to unite the different groups without dragging one note into another, and yet without *detaching* them. To these points the singer must pay strict attention in studying my Arpeggios. He must begin by singing them slowly, taking great care to hit distinctly, though lightly, every interval, and giving heed that the whole passage is sung as much as possible with the same position of the pharynx; and this, in order to preserve the same quality of timbre throughout. The pharynx ought to be slightly contracted, so to enable the singer to force the voice with ease, and only with the Diaphragm, to the highest notes of his compass. We have already said, the more we extend, or give capacity to the pharynx, the more we exhaust our breath. In the execution of Arpeggios the principal care must, undoubtedly, be a long respiration. . . . It is, for this purpose that in the following exercises I indicate where breath is to be taken.

Four things, then, must be kept in mind in the study of Arpeggios, viz: *Breath, Quality of tone, Ease, and Lightness.*

It would be useless to mention a good intonation. The singer that has arrived at this point of my study, and does not sing with perfect truth of tone, would do better to begin over again, before attempting to proceed further.

38.

*Moderato*

Canto.

Piano.

The musical score for Exercise 38, Moderato, is presented in three systems. Each system includes a Canto (soprano) line and a Piano (piano) accompaniment. The Canto lines feature arpeggiated eighth-note patterns. The Piano accompaniment consists of chords and single notes. Dynamics are marked as *mf*, *p*, and *f*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

*Moderato.*

Canto.

Piano.

*mf* *f*

*mf* *p* *f*

*mf* *p* *f*

*f*

Moderato

BASSINI'S VOCAL METHOD.

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39.

Canto.

Piano.

*legato*

*mf*

*mf*

(a) Abbreviation for taking Breath

(b) The four last notes slow.

(Sing across the page)

## 40.

*Moderato*

Canto

1

2

3

4

5

6

7

8

Piano

The musical score for exercise 40 is written for a voice and piano ensemble. It consists of eight vocal staves, numbered 1 through 8, and a piano accompaniment at the bottom. The tempo is marked 'Moderato'. The key signature is one sharp (F#), and the time signature is 12/8. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clef). The exercise is characterized by a continuous, flowing melody in the vocal parts, with the piano providing a steady accompaniment. The notation includes various musical symbols such as notes, rests, and slurs, indicating the flow and phrasing of the music. A checkmark is visible above the tempo marking, and the instruction '(Sing across the page)' is written in the top right corner.

The page contains nine staves of musical notation. The first eight staves are vocal lines, each featuring a series of slanted, beamed notes (likely sixteenth or thirty-second notes) that create a rapid, ascending and descending scale-like effect. These notes are often grouped in pairs or small clusters. The ninth staff is a piano accompaniment, consisting of two staves with chords and single notes. The notation is in a single system, with a double bar line at the end of the eighth staff and another at the end of the ninth staff. The page is numbered 85 in the top right corner, and the title 'HASSINI'S VOCAL METHOD.' is at the top center.



41. *Moderato*

Canto.

Piano.

*p*

*p*

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a series of sixteenth-note runs, with some notes beamed together in groups of four. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. They provide harmonic support with chords and moving lines.

The second system of musical notation continues the piece. It features similar vocal and piano parts. The vocal line has more complex runs and some grace notes. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

The third system of musical notation concludes the page. It features the same vocal and piano parts. The vocal line ends with a final flourish. The piano accompaniment also concludes with a final chord. A dynamic marking of *mf* is visible at the bottom right of the system.

## CLEAR AND SOMBRE TIMBRE.

I have already spoken of these two different qualities of tones, and have given a physiological explanation, as to the manner in which they are produced. I will now dilate somewhat upon this topic. To most singers I am aware, the subject will be somewhat new. But I must assure them that the proper use of the *clear* and the *sombre timbre* is that which has secured to dramatic singers, like Malibran, Lagrange, Jenny Lind, Grisi, Mario, Tamburini, Rubini, etc., those wonderful effects, which have so enchanted us.

Aside from the dramatic effect, however, there are important advantages to be secured from a practical knowledge of these two timbres: like that, for instance, of swelling a note, which cannot be well done except by commencing the swell in the *sombre timbre*, and gradually passing, as we attain to the *fortissimo*, into the *clear timbre*; and so back again to the *sombre*, as we diminish.

Of course it is impossible to indicate a quality of tone on paper. But passages can be written, to which those two tone-qualities would naturally be applied. The application of the *clear* and *sombre timbre*, moreover, is a matter of feeling; the two timbres are the expression of *emotion* of the soul. Those persons only, then, who are capable of emotion, can be successful in gaining command of these two effects.

As soon as the ears of the singer have become somewhat acquainted with the sound of the two timbres either in others or in himself, he must repeat some of the early Exercises in the *sombre tone*, avoiding fatigue, however, which is apt to ensue, from the larynx being necessarily kept low, and from the much quicker outflow of air than when the *clear tone* is used.

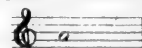
## DYNAMICS. SUONI FILATI. THE SWELL.

The singer that can properly swell a note is master of his Art: for to do this, he must be able perfectly to command the vocal organ. For this reason I have delayed the introduction of the Swell until now, when the singer is supposed

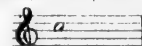
ed to be able to undertake it without laboring under the disadvantages which would have presented themselves at an earlier point of the course. Remember, then, the following things:

- 1st. An erect position of the body.
- 2d. A long and easy respiration.
- 3d. Strike the note softly, and with the glottis.
- 4th. Increase the tone through the 1st. half-note and up to the 2d. quarter of the whole note, sustaining then, with the maximum of intensity the 2d. and 3d. quarter of the whole note. Then decrease from the last quarter, up to the rest.
- 5th. Preserve unalterably, the true sound of the vowel *a*.

Sing the syllables *do, re, mi, fa*, commencing in the falsetto register and with the *sombre timbre*, the position of the larynx while using this timbre being low enough to avoid the break in passing from the falsetto to the chest register. This rule is for the Soprano and Mezzo Soprano voices, as they must swell the *sol* that follows with the falsetto register altogether. The Contralto voice may go as far as

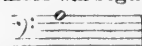


using the *two registers* (falsetto and chest). Tenors will swell with the chest register alone, as far as



and commencing with the next *re* they will follow the same rule as that given for female voices in the use of the two registers.

Baritones and Basses will begin the swell on



using the two registers in the manner indicated above, and singing the following scales in A flat, and A natural.

## THE SCALE SWELLED.

42. *Tempo ad lib. \**

Canto.

Piano.

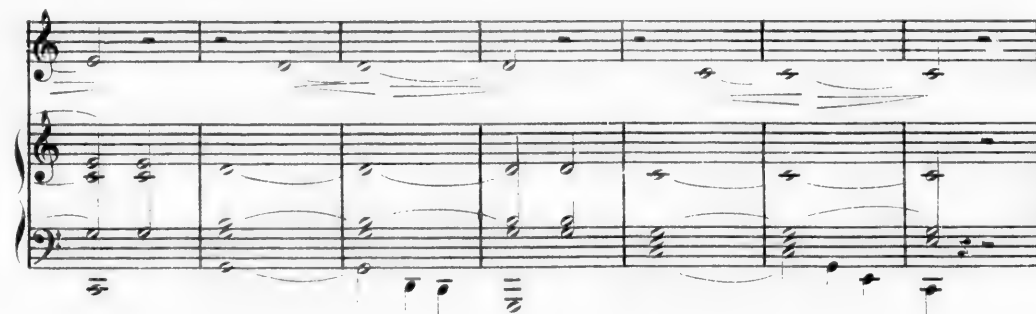
\* I would advise the singer at first to take rather slow time, and keep it strictly. As soon as he is able to swell the notes well, he can begin to practice the Scales, giving each note the long respiration which he will then be able to do.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The vocal line features a series of eighth notes with slurs. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line continues with eighth notes and slurs. The piano accompaniment features more complex chordal textures.

Third system of musical notation. The vocal line continues with eighth notes and slurs. The piano accompaniment includes chords and moving lines in both hands.

Fourth system of musical notation, the final system on this page. It continues the vocal and piano parts, ending with a final cadence in both parts.



## DYNAMICS. PIANO. MEZZA-VOCE. FORTE.

Up to this time the singer has sung with nearly the same intensity of tone. It is now time for him to use the various degrees of intensity. Of these I will here give three; *Piano*, *Mezza-voce*, *Forte*.

The *Piano* is produced by contracting the pharynx, and singing without any further intensity of tone than that following the natural emission of the voice.

The *Mezza-voce*, is produced by giving to the pharynx all its capacity, and singing with a certain degree of intensity.

The *Forte*, on the contrary, is produced by keeping the pharynx in the same position as that used in the *Mezza-voce*, and singing with great intensity.

These three degrees of coloring are capable of modification into other shades; but our principal study must be to master the three first. The singer can afterwards very easily introduce the lesser shades, at will.

## EXERCISE ON DIFFERENT SHADES OF INTENSITY.

Repeat again the Exercises, No. 17, 23, 24, 25.

In the following manner:

43. *Canto.*

Piano.  
Mezza voce.  
Forte.

*Canto.*

Piano.  
Mezza voce.  
Forte.

*Canto.*

Piano.  
Mezza voce.  
Forte.

44.

## PORTAMENTO OF THE VOICE. (CARRYING OF THE VOICE.)

On page 17, I have indicated the proper use of the Portamento; and have also given an example as to the disagreeable dragging of the voice, so universal and yet so offensive.

I have written a melody in my first book for the purpose of furnishing the singer with a practical example of the proper way of carrying the voice. An attentive study of it will prove of service to the student.

The melody is set to Italian words. The musical world is generally agreed that the Italian language is the one best adapted for the cultivation of the voice, and for facilitating the study of singing; for this reason I have adopted it.

A few lessons in Italian pronunciation will be of great benefit to the singer. However, let him be very careful that his master is a person capable of giving this instruction.

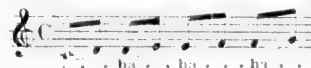
Thus far I have neither spoken, nor made use of, the so called *Repeated notes*; and this, for the reason that an exceptional rule in vocalization is necessary to facilitate their execution. Different opinions prevail among singing masters as to which is the proper way of singing repeated notes

with distinctness and clearness in a varied passage.

Crivelli in his method warns his scholars to avoid the natural propensity of aspirating the repeated notes; thus:

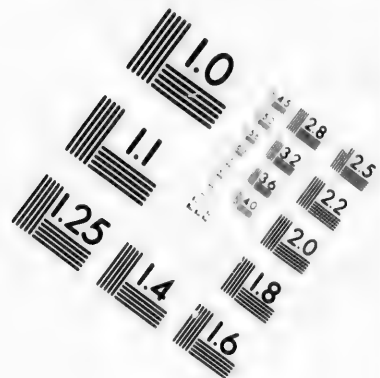
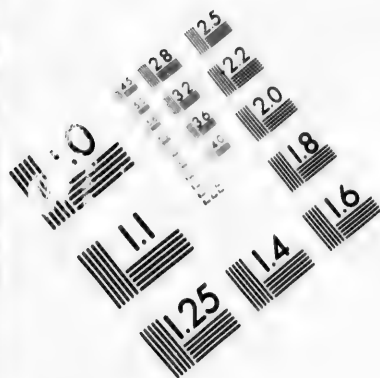


while Garcia in his treatise recommends the singer to aspirate them and directs the passage to be sung precisely in the manner that Crivelli censures; thus:

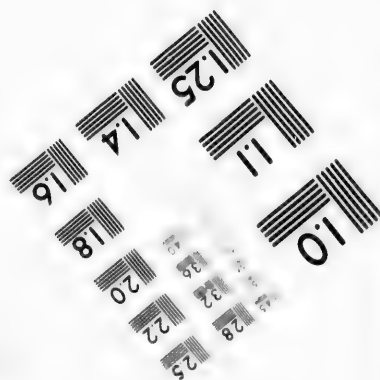
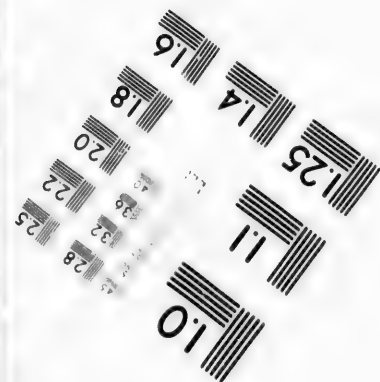
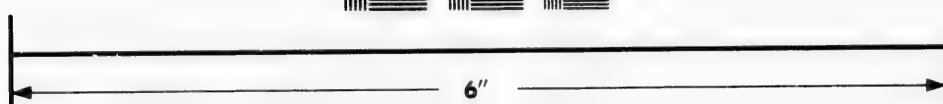
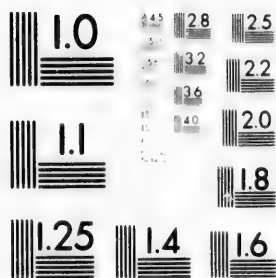


I can say that Garcia's method is the only one to be used in the execution of repeated notes. I must, however, advise the singer not to give a full respiration to the repeated notes but only a slight one in the manner of an easy impulsion from the upper parts of the chest.





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## EXERCISES ON REPEATED NOTES.

45.

*Moderato.*

Canto.



Piano.



## CONTINUATION OF EXERCISES OF REPEATED NOTES.

46. *Moderato*

Canto.

First system of musical notation for exercise 46. It includes a vocal line (Canto) and a piano accompaniment (Piano). The vocal line consists of two staves with repeated notes 'a' and 'a' (soprano and alto clefs). The piano accompaniment consists of two staves with repeated notes 'm' and 'm' (treble and bass clefs). The tempo is marked 'Moderato'.

Second system of musical notation for exercise 46. It continues the vocal and piano parts from the first system. The vocal line continues with repeated notes 'a' and 'a'. The piano accompaniment continues with repeated notes 'm' and 'm'.

Third system of musical notation for exercise 46. It continues the vocal and piano parts from the second system. The vocal line continues with repeated notes 'a' and 'a'. The piano accompaniment continues with repeated notes 'm' and 'm'.

## REPEATED NOTES IN VARIED FORMS.

47.

*Moderato un poco mosso.*

Canto.

Piano.

The musical score for exercise 47 is divided into four systems, each with a Canto (Vocal) staff and a Piano (Piano) staff. The key signature is one flat (B-flat) and the time signature is 4/4.

**System 1:** The Canto staff begins with a rest followed by a melodic line of eighth notes. Below the staff is a series of 'a' notes. The Piano staff starts with a forte (*f*) dynamic and features a bass line of eighth notes. A dynamic marking *con energia* is placed above the piano staff. The system concludes with a *p* (piano) dynamic marking and a slur.

**System 2:** The Canto staff continues with eighth notes. The Piano staff features a bass line of eighth notes. A *mezzo* (*mezzo*) dynamic marking is present, followed by a *p* dynamic marking and a slur.

**System 3:** The Canto staff continues with eighth notes. The Piano staff features a bass line of eighth notes. A *mezzo* dynamic marking is present, followed by a *p* dynamic marking and a slur.

**System 4:** The Canto staff continues with eighth notes. The Piano staff features a bass line of eighth notes. A *p* dynamic marking is present, followed by a slur.

The image displays three systems of musical notation for vocal exercises. Each system consists of a vocal line and a piano accompaniment. The first system shows a vocal line with a series of 'a' notes and a piano accompaniment with a rhythmic pattern. The second system shows a vocal line with a series of 'a' notes and a piano accompaniment with a rhythmic pattern. The third system shows a vocal line with a series of 'a' notes and a piano accompaniment with a rhythmic pattern. Dynamics include *m2*, *p*, and *f*.

The execution of *suoni martellati* requires great suppleness of the vocal organs. As a general thing this passage is best adapted to Female voices; but the study of *martellati* will prove also very beneficial to male voices, and principally to those voices which are guttural or shaky. Exercise No. 47 must be studied at first slowly; then little by little increasing in rapidity; never however to *presto*, but only to a *lively moderato*.

Great care must be taken in executing these passages, that each note is produced immediately by the glottis, and each repetition by an oscillatory motion of the pharynx.

Exercise No. 48 is for the study of the *note staccate*; the difference between these notes and the *martellati* is, that the first are altogether produced by the glottis, and their neat and agreeable execution can be compassed only by a Soprano voice. Madam Sontag, Madam Persiani, and Madam Danovreau Cinti were the model singers of this kind of passage.



## EXERCISE ON THE MARTELLATO.

*Moderato.*

Canto.

aaaaa... aaaa aaaaa... aaaa aaaaa... aaaa

Piano.

*p*

aaaaa... aaaa aaaaa... aaaa aaaaa... aaaa

aaaaa... aaaa aaaaa... aaaa aaaaa... aaaa

aaaaa... aaaa aaaaa... aaaa aaaaa... aaaa

[illegible]

**EXERCISE ON THE STACCATO, OR NOTE PICHETTATE.**

**49.** *Allegro.*

Canto.

a a a a a a a . . . . . a . . . . . a a a a a a a a a a a . . . . .

Piano.

*p*

*p*

The musical score for 'The Song of the Lark' is presented in three systems. The first system features a vocal line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs). The vocal line includes a series of 'a' notes, indicating a vocal melody. The piano accompaniment consists of chords and single notes. The second system continues the vocal melody with more 'a' notes and the piano accompaniment. The third system shows the vocal line with a final 'a' note and the piano accompaniment. The score is marked with a 'p' (piano) dynamic.

а а а . . . а а а а а а а а а а а а . . . а а а а а а . . . а

mz

BASSINI'S VOCAL METHOD

First system of musical notation. The vocal line (treble clef) contains the syllable "a" repeated in a series of eighth-note runs. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with "a" syllables, showing a slight melodic rise. The piano accompaniment maintains a steady harmonic accompaniment. A "MI" marking is visible below the piano part.

Third system of musical notation. The vocal line includes the instruction "Mezzo voce." and begins with a piano (*p*) dynamic. The syllable "a" is repeated. The piano accompaniment also features a piano (*p*) dynamic marking.

Fourth system of musical notation. The vocal line continues with "a" syllables. The piano accompaniment includes a piano (*p*) dynamic marking. A "MI" marking is visible at the end of the system.

aaaaaa aaaaaa a aaaaa aaaaa a a... a

## APPOGGIATURAS.

The execution of the Appoggiatura depends altogether upon the nature of the melody; but generally it takes half of the value of the true note, and is always accented more strongly than the principal note.

## GRUPETTO.

The Grupetto is, of all ornaments, that which is most used, and most abused. Its character is often mistaken, and by our very best singers; and it is not rare to hear in an *Andante*, or *Largo*, so quick an execution of it as to be entirely out of keeping with the character of the melody.

The Grupetto is sung *Moderato* in an *Allegro* or *Andante*, and *slow* in a *Largo*. It is well applied to modern music.

Andante moderato.

50.

Canto.

Piano.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase, followed by a series of eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of musical notation continues the vocal and piano parts. The vocal line includes dynamic markings *pp* and *mz*, and tempo markings *rall.*, *a tempo.*, and *Slow.*. The piano accompaniment also features *mz* and *rall.* markings. The system concludes with a final chord in the piano part.

The third system of musical notation continues the vocal and piano parts. The vocal line includes dynamic markings *f*, *p*, and *pp*, and tempo markings *Slow.* and *rall.*. The piano accompaniment includes *mz* and *col canto.* markings. The system concludes with a final chord in the piano part.

# THE TRILL.(SHAKE.)

The truly best accomplishment of a singer is the *trill*—a good *genuine trill*. Oftentime a mere *trembling* of the voice is mistaken for a trill; and by some it is believed that it may be a natural gift. Undoubtedly some singers have often more facility to trill well and sooner than other singers, but as a *general rule*, the trill, when properly executed, cannot but be the result of a great deal of practice, and a perfect command and control of the larynx.

The auxiliary note of the *trill* is always the note above, and this is the note which must always be kept prominent in the study of the shake.

Each period must be repeated at least twice.

51.

*Tempo ad lib.*

Canto.

Piano.

The musical score for exercise 51 is presented in three systems. Each system contains a Canto staff and a Piano staff. The Canto staves show a trill on the note 'a' followed by 'ha'. The Piano staves provide accompaniment with a mezzo-forte (mf) dynamic. The key signature changes from C major to D major in the second system, and to E major in the third system. The tempo is marked 'Tempo ad lib.'.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a continuous eighth-note pattern. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). The middle staff begins with a mezzo-forte (*mf*) dynamic marking. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of three staves, similar to the first. The top staff continues the eighth-note melodic pattern. The grand staff below it maintains the two-sharp key signature and mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and repeat dots.

The third system of musical notation consists of three staves. The top staff continues the eighth-note melodic pattern. The grand staff below it maintains the two-sharp key signature and mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of three staves. The top staff continues the eighth-note melodic pattern. The grand staff below it changes to a key signature of one flat (Bb) and maintains the mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and repeat dots.

First system of music. The vocal line (treble clef) features a melodic phrase starting on 'a' and moving to 'ha'. The piano accompaniment (grand staff) begins with a *mf* dynamic. The right hand plays a series of chords, while the left hand provides a steady bass line.

Second system of music. The vocal line continues the melodic phrase. The piano accompaniment maintains the harmonic support with chords in the right hand and a consistent bass line in the left hand.

Third system of music. The vocal line includes a phrase starting on 'a'. The piano accompaniment features a *mf* dynamic marking. The right hand plays chords, and the left hand has a more active bass line with some melodic movement.

Fourth system of music. The vocal line continues with a melodic phrase. The piano accompaniment starts with a *mf* dynamic and includes a *f* (forte) dynamic marking towards the end of the system. The right hand plays chords, and the left hand provides a steady bass line.

## 52.

*Moderato.*

Canto.

Piano.

The musical score is arranged in three systems, each with a vocal line (Canto) and a piano accompaniment (Piano). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked *Moderato*. The vocal line is written in a single treble clef, while the piano accompaniment is written in grand staff (treble and bass clefs). The piano part begins with a *mf* (mezzo-forte) dynamic marking. The score includes various musical notations such as slurs, accents, and a vocal line starting with a dotted line and a fermata, suggesting a vocal entry or a specific melodic phrase. The piano accompaniment features chords and moving lines in both hands, supporting the vocal melody.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythm of eighth notes in the right hand and a more complex pattern in the left hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment continues with a steady rhythm of eighth notes in the right hand and a more complex pattern in the left hand. The system concludes with a final chord in the piano part.

**53.**  
Canto.

The third system of music, labeled "53. Canto.", features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythm of eighth notes in the right hand and a more complex pattern in the left hand.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment continues with a steady rhythm of eighth notes in the right hand and a more complex pattern in the left hand. The system concludes with a final chord in the piano part.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a continuous melodic line with many sixteenth notes, marked with accents and slurs. Below the vocal line is a dotted line with the letter 'a' centered under it. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. They provide harmonic support with chords and single notes.

The second system of musical notation follows the same three-staff format as the first. The vocal line continues with a similar melodic pattern of sixteenth notes, accented and slurred. The piano accompaniment continues with harmonic support in the same key signature.

The third system of musical notation also follows the three-staff format. The vocal line continues with a similar melodic pattern of sixteenth notes, accented and slurred. The piano accompaniment continues with harmonic support in the same key signature.

The fourth system of musical notation follows the three-staff format. The vocal line continues with a similar melodic pattern of sixteenth notes, accented and slurred. The piano accompaniment continues with harmonic support in the same key signature. At the bottom of the system, there are dynamic markings: 'mf' (mezzo-forte) under the first piano staff, 'mf' under the second piano staff, and 'f' (forte) under the third piano staff.

54.

*Tempo ad libitum.*

Canto.

Piano

The musical score for exercise 54 is presented in four systems, each with a vocal line (Canto) and a piano accompaniment (Piano). The tempo is marked *Tempo ad libitum.*

- System 1:** The vocal line begins with a treble clef and a common time signature. It features a series of eighth notes, with a slur over the first two measures. The piano accompaniment consists of two staves (treble and bass) with a common time signature. The first measure contains a few notes, while the second measure is empty.
- System 2:** The vocal line continues with a series of eighth notes, marked with a '1' above the first measure. The piano accompaniment continues with two staves, showing some notes in the first measure and a few in the second.
- System 3:** The vocal line continues with a series of eighth notes, marked with a '1' above the first measure. The piano accompaniment continues with two staves, showing some notes in the first measure and a few in the second.
- System 4:** The vocal line continues with a series of eighth notes, marked with a '1' above the first measure. The piano accompaniment continues with two staves, showing some notes in the first measure and a few in the second.



The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with a series of eighth notes and a dotted line below it. The middle and bottom staves are piano accompaniment staves in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a common time signature (C). The piano part is mostly empty, with a few notes visible in the bass staff.

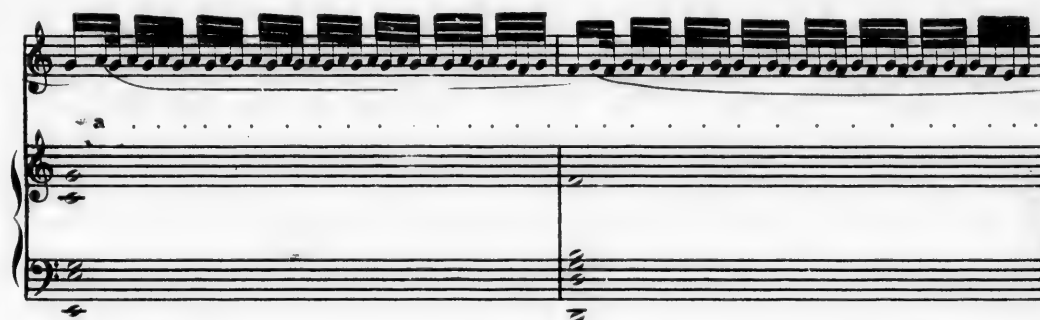
The second system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with a series of eighth notes and a dotted line below it. The middle and bottom staves are piano accompaniment staves in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a common time signature (C). The piano part is mostly empty, with a few notes visible in the bass staff.

The third system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with a series of eighth notes and a dotted line below it. The middle and bottom staves are piano accompaniment staves in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a common time signature (C). The piano part is mostly empty, with a few notes visible in the bass staff.

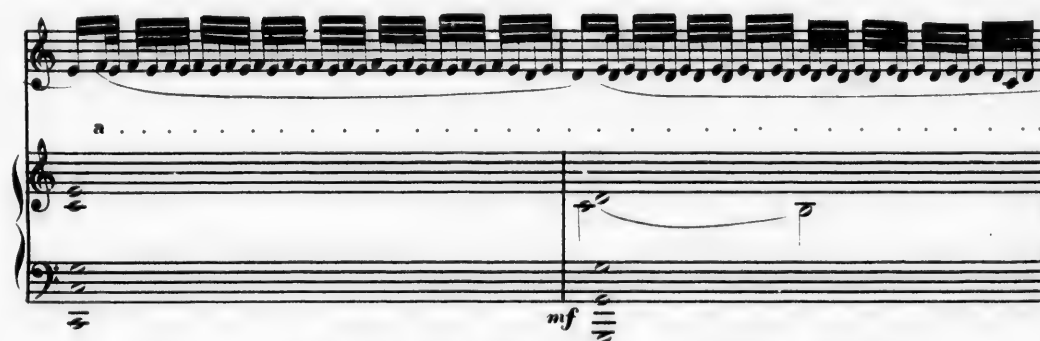
The fourth system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with a series of eighth notes and a dotted line below it. The middle and bottom staves are piano accompaniment staves in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a common time signature (C). The piano part is mostly empty, with a few notes visible in the bass staff.




First system of musical notation. The vocal line (treble clef) features a melodic line with a slur over the first half and a series of eighth notes in the second half. The piano accompaniment (grand staff) is mostly empty, with a few notes in the bass line.



Second system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment remains mostly empty.



Third system of musical notation. The vocal line continues. The piano accompaniment has a few notes in the bass line. A dynamic marking *mf* (mezzo-forte) is present in the piano part.



Fourth system of musical notation. The vocal line continues. The piano accompaniment has a few notes in the bass line. A dynamic marking *mf* (mezzo-forte) is present in the piano part.

ALLEGRETTO. Ben marcato il Trillo.

55.

Canto.

Piano.

The musical score is divided into four systems, each with a vocal line (Canto) and a piano accompaniment (Piano). The key signature is one flat (B-flat) and the time signature is 2/4. The exercise is marked 'ALLEGRETTO. Ben marcato il Trillo.' and includes dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The vocal line consists of trills on the note 'a'.

**System 1:** The vocal line begins with a trill on 'a' marked 'lr'. The piano accompaniment starts with a piano 'p' dynamic. The vocal line continues with trills on 'a' marked 'lr'.

**System 2:** The vocal line continues with trills on 'a' marked 'lr'. The piano accompaniment continues with a piano 'p' dynamic. The vocal line continues with trills on 'a' marked 'lr'.

**System 3:** The vocal line continues with trills on 'a' marked 'lr'. The piano accompaniment continues with a piano 'p' dynamic. The vocal line continues with trills on 'a' marked 'lr'.

**System 4:** The vocal line continues with trills on 'a' marked 'lr'. The piano accompaniment continues with a piano 'p' dynamic. The vocal line continues with trills on 'a' marked 'lr'.

The Shake in the Diatonic scale is never prepared but is attacked with energy by the superior note.

**56.***Vivo Assai*

Canto

Piano

Exercise 56 consists of two systems. The first system shows the Canto part with a treble clef, key signature of one flat (B-flat), and common time. It features a series of eighth notes with accents and 'lr' markings, starting on a whole note and moving up. Below the Canto part is a dotted line labeled 'a.'. The Piano part is in a grand staff (treble and bass clefs) with a key signature of one flat and common time. It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The second system continues the Canto part with similar notation and the Piano part with a mezzo-forte (*mf*) dynamic.

**57.***Vivo Assai.*

Canto

Piano

Exercise 57 also consists of two systems. The first system shows the Canto part with a treble clef, key signature of two sharps (F# and C#), and common time. It features a series of eighth notes with accents and 'lr' markings, starting on a whole note and moving up. Below the Canto part is a dotted line labeled 'a.'. The Piano part is in a grand staff with a key signature of two sharps and common time. It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The second system continues the Canto part and the Piano part with a mezzo-forte (*mf*) dynamic.

## EXERCISE ON THE PREPARATION AND RESOLUTION OF THE TRILL.

58.

*Tempo ad lib.*

(a)

Canto

Piano

The musical score consists of four systems, each with a Canto staff and a Piano staff. The Canto staff is in treble clef with a key signature of one sharp (F#). The Piano staff is in grand staff (treble and bass clefs) with the same key signature. The Canto part features a trill (tr) on a note, followed by a resolution. The Piano part provides accompaniment with chords and a bass line. The score is divided into four systems, each with a Canto staff and a Piano staff. The key signature is one sharp (F#). The tempo is 'Tempo ad lib.' and the exercise is marked '(a)'.

(a)

The preparation, and resolution of the Shake must always be given Pianissimo and Lento.

LESSON ON SYNCOPATED NOTES.

The accent always falls on the syncopated notes.

59. *Andante*

Canto. *dolce e mezza voce.* *p* *Begin this notes softly*

Piano *mezzo*

*Half breath*

*Half breath.* *Tempo*

*rall.* *Tempo*

*Col Canto*



Mezza voce

Ralland Rubato

Mezza voce

Tempo

Col Canto

mz

Col Canto

Mezza voce

Mezza voce

Tempo Primo

Half breath

a . . . . . a . . . . . a . . . . .

*Mezza voce* *Tempo*  
*pp*  
*Riten Molto* *Tempo*  
*Col Canto* *p*

a . . . . . a . . . . . a . . . . . a . . . . .

a a . . . . . a a . . . . . a a . . . . . a . . . . .

*pp*

*Lento Mezza voce*

a . . . . . a . . . . . a . . . . . a . . . . .

*p* *pp* *f*

*p* *f*